IN MUSIC NEWS



All-Star Great Expectations' S'track Due

NOVEMBER 22, 1997

## **Meetings Focus On The** State Of Irish Songwriting

Irish/American Summit Helps Writers Grow, Learn ■ BY DOMINIC PRIDE

THE INTERNATIONAL NEWSWEEKLY OF MUSIC: VIDEO AND HOME ENTERTAINMENT

DUBLIN-At least 12 of the 55 songs composed at un songwriting summit have "hit" written all over them. That's the claim of the Music Bridge organization about Celtie Harmony, a

weeklong co-writ ing event held Nov. 2-8 in Clifden,



Sonawriters Hobbled By Lack Of Int'l Publishers ■ BY DOMINIC PRIDE

DUBLIN-The lack of heavyweight international publishers in Ireland is

one of the key problems faced by the nation's songwriters in breaking into the U.S. market. That was the

conclusion of delegates at a session Nov. 8 at the Temple Bar Music Centre here, with Irish writers, artists, and publishers talking to U.S. experts from collection agencies and publishers.

(Continued on page 20)

Stein's Sire Stands Alone Exec Envisions Indie/Major Bridge

■ BY CRAIG ROSEN With the newly formed Sire Records Group (SRG), Stein hopes to LOS ANGELES-In the late '80s. build a bridge between those two dis-

industry veteran Seymour Stein began to sense a wind of changeindependent labels were on the rise again.

By 1992, six months after Billboard began using SoundScan pointof-sale informa-

The Billboard 200, Stein had hard data to prove his hunch. In fact, by the end of 1996, independent labels topped total album market share with 21.2%, edg ing out WEA, which had 21.1% (Bill-

board Jun 18)

tinct industry powerhouses by cutting distribution pacts with various indies and utilizing distribution from both WEA and Warner Music Group's indepen-



includes the

Warner-owned Sire and Discovery labels, has also signed distribution deals with such indies as Austin, Texas-based roots music label Water melon; L.A.-based electronic imprint (Continued on page 117)

## EU C'right Draft Has Music Biz In A Quandary

■ BY JEFF CLARK-MEADS LONDON-The European record

industry is walking a tightrope over new copyright law. A draft European Union copyright directive has been leaked ahead of official publication later this month, and though its provisions bolster protections for the digital era, labels say it leaves much to be desired. However, if the record industry joins the telecommunications companies in opposing it, the draft directive may fail to be adopted, (Continued on page 69)



### Calypso-Rooted Carnival **Gains Ground Globally** Fests Now Big Business

Retail Interest On Rise. **Rut So Is Local Friction** 

■ BY ISAAC FERGUSSON

TRINIDAD-As calypso continues its forward thrust into the international marketplace, record shops worldwide are reporting increased sales amid consumers' growing interest in the genre. New flavors in Caribbean music are selling, with a rise of regional island pride expressed in sounds from the smaller islands. In

acknowledgement of this rising thirst for tropical music, in the past year both the National Academy of (Continued on page 108)

For Cities Around World ■ BY ISAAC FERGUSSON

year's Carnival season stretched far and wide, with well-attended events held everywhere from the traditional strongholds of Trinidad and St. Vincent to such emerging powerhouses as Notting Hill, London. and Brooklyn, N.Y.

Controversy flared at several North American Carnivals, however, as growing pains and economic realities forced changes, including a cancellation in Dallas, ousting of leadership (Continued on page 109)

#### K-tel Plans Online Music Biz, More Distribution Ties

■ BY DON JEFFREY

NEW YORK-Just months after terminating a deal that would have divested its music assets. K-tel International has restructured the music company and set ambitious plans to become an online music retailer and a distributor of other labels' recordings.

As part of the change, the company has tapped Mark Dixon, its top financial executive as COO of the music (Continued on page 107)





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MIRAMAR

**RCA Artist Robyn Rises** To Pinnacle Of Chart PAGE 23









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# Billboard

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## **Korean Trade Body Seeks Uniform Pricing** Major Labels Reacting Negatively To The Proposal

HONG KONG-With fierce competition and declining margins dogging Korean record distributors, an industry body is advocating

a regimen of price maintenance. As a solution to what it views as a spiral of price undercutting, the Korean Wholesalers Assn. (KWA) has informed major record comranias in a series of recent meetings that it wants uniform prices imposed on transactions from the wholesale to the retail level. The body is also appealing to major international record companies to help them in policing the measures by agreeing not to supply product directly to retailers at competitive prices

Major record companies in the country have reacted negatively to the plan, viewing the proposal as detrimental to free practice and as a bid by the KWA, responsible for approximately 80% of the country's distribuon business, to exert control over Korea's \$400 million record market.

#### Motown's Avant Named To Int'l **Board At P'Gram**

■ BY MELINDA NEWMAN

NEW YORK-The fallout from race-related remarks made by PolyGram Holding Inc. president/COO Eric Kronfeld during a depo sition regarding Island Records act Dru Hill includes a top corporate apology and a key appointment. In addition, there is a promise of future discussion fueled by the Rev. Jesse Jackson's Wall Street Project, which has announced its intention to purchase stock in PolyGram along with other publicly held music companies

PolyGram appointed Motown chairman Clarence Avant to its international management hoard Nov. 12, making him the first African-American on the committee that oversees the Dutch company's worldwide operations (Billboard Bulletin, Nov. 13)

The move came one day after Avant, Poly-Gram president/CEO Alain Levy, PolyGram Music Group president Roger Ames, and Mercury Records Group chairman Danny Goldberg met with civil rights leader Jackson to discuss remarks made hy Kronfeld in October while giving a deposition in a lawsuit (Continued on page 113) ginal players in a country dominated by local companies and local repertoire, they are viewed as important allies in establishing standard practice.

EMI Music Korea managing director David Shim says, "Price-fixing is against the law, as is trying to impose exclusivity, and we will not participate in it. Saying a label can no longer supply to a Tower Records store or any other record store—is that a value-creating exercise for the consumer? I don't think so.

While the managing director of one international major in Korea says that after several meetings the majors and the KWA are in the process of reaching a consensus on the subject of price and supply, other elements of the KWA's proposals are proving more dif-

"One of their conditions is that the majors don't deal with wholesalers who don't belong to the association," he says. "We have said, 'No, we cannot do that.

Among the KWA's largest members are two of Korea's largest wholesalers, Daeil Record Distribution (whose owner, Lee Kwang-Yong, is head of the association) and Kuk Do Records. One notable exception is the country's largest distributor, Syn-ara Record Distribution with which majors do husiness and which is viewed as direct competition to

At the regional level, executives from majors who could be contacted for comobject to the price-maintenance issue, "I don't know how we're going to get around it," says David Gilchrist, VP of marketing at Warner Music Southeast Asia, "They want fixed wholesale and retail prices. If retailers don't sell at 14,000 won [\$14,35], then [the KWA] says they won't supply. They want total con-trol of the market."

BMG Music Asia-Pacific senior VP Michael Smellie says that the KWA has "tried to force rotail price maintenance on the industry. In their own way, they've threatened violence against those who won't go with their scheme. I haven't seen the details of the proposal, but it certainly isn't anything we think would benefit the industry, and there's no indication in any market in the world where it's been tried that such moves have worked."

"The retailers don't mark up," says one local major's managing director. "Different retailers put different prices, which has resulted in pretty serious price erosion both for retailers and wholesalers. Now they want to maintain a fixed price for product."

While record companies' prices to the wholesalers are pretty uniform, says EMI's Shim, at 8,000-8,500 won (\$8,20-\$8,75), deals (Continued on page 109)



One On One. Daryl Hall and John Oates visit WPLJ New York to promote their latest project. "Marigold Sky" on Push Records. Pictured, from left, are David Morrell, VP of promotion, Pusi Records; Jerry Lembo, independent promoter; Todd Pettengill, morning show co-host, WPLJ; Brien Doyle, president, Push Records; Hall; Scott Shannon, PD, WPLJ; Naomi DiClemente, news director, WPLJ: and Oates.

#### LETTERS

SURPRISES FROM 'NEW SOUNDS OF NYC' Imagine my delight to be included in your Oct. 25 cover feature, "The Surprising New Sounds Of New York City." Billboard's Critic's Choice review of my CD, "Daddy's Little Girl," on Jan. 18 resulted in college/noncommercial airplay on over 50 reporting stations in the Northeast, many of which charted the disc; commercial play on stations such as WDST Woodstock, N.Y., and WEMR Scranton, Pa.; opening slots for Juliana Hatfield and Roger McGuinn: distrihution in Australia, where "Daddy's Lit tle Girl" is receiving significant airplay; and a tour of Tower Records stores in New York, New Jersey, Washington, D.C., Virginia, and Maryland. We're in our third pressing of the disc for the Tenafly, N.J.hased Deko label, whose release was a partnership, Deko funding recording and manufacturing costs, while I funded the promotion. Heartfelt thanks to my co-pro-

cer Alan Douches and to Burt Goldstein, Mike DeUrso, the salespeople at Big Daddy Music Distribution, and Tony Greene at Diverse Music Systems in Australia. The course of my career would have been significantly different without Billboard's support. Mary Ann Farley

Wow! My mom called me in Austria to tell me I was on the cover of Biliboard. The tour in Europe went very well; I got a lot of great press (all in German) as interviews. I'm playing on WXPN Philadel-phia's "The World Cafe," which aired Nov. 6, and I start rehearsals with Imani Coppola (an exploding new Sony artist) for a show in Atlantic City. Thanks for greasin dem wheels!

New York

The article hy Irv Lichtman on caharet Diverse Notes Define New York City undscape." Billboard. Nov. 1) was just won derful (and on page one!). I received countless

> Michael A. Kerker Director of Musical Theater ASCAR Now York

You missed a great band on your short-list of New York's unsigned bands. Although they are Anglo-Irish and have two successful indie CDs, the Big Geraniums play all over New York and the Northeast and opened the main stage at Fleadh this past summer! The music's great for dancing, and the words mean something.

Rorhara Mollie Music Editor Playboy magazine Chicago

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management Letters should be submitted to the Letters Editor Billboard, 1515 Breadway, New York, NY, 10005.

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"ANASTARIA": P SO

#### TOP OF THE NEWS 8 Compact disc-recordable

consumer item

noised to become mass-market

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# COMMENTARY 5

# **Entertainment Biz Plays Role In 'Values Vacuum'**

■ BY SEN. JOSEPH LIEBERMAN

94

I would like to deliver a dispatch from the front of the culture wars. The news. I'm afraid, is not good, although there is at least a silver lining to the clouds that make America's moral skyline gray at best. Five years after Dan Quayle delivered his infamous Murphy Brown speech, the so-called "family values" debate has been regularly politicized, sensationalized, and trivialized but not much progress has been made in responding to the public's abiding concerns. In fact, the beat-and the beating our sensibilities are taking-goes on stronger than

ever. A few examples:

Last year, Interscope Records, which is half-owned by Seagram Inc., put out an album by the group Marilyn Manson titled "Antichrist Superstar" (on Nothing/Interscope) that was heavily marketed to adolescents. The inside of the CD features a pornographic picture of the lead singer. The songs are laced with obscenitles, and their themes could best be described as shrink-



U.S. Sen. Joseph Liebe resenting Connecticut rman is a Democrat rep-

wrapped, prepackaged nihilism. Last month, a software developer named Running With Scissors, in partnership with

Panasonic Interactive, introduced a new computer game called "Postal." According to a computer trade magazine, "Postal" is an exceedingly violent shoot-'em-up game that features a deranged postal worker terrorizing a small city. The goal is straightforward: kill as many townsfolk as possible before being killed. The marketing brochure boasts, "Chilling realism as vic-

ns actually beg for mercy The messages these products send are outrageous, and it is incomprehensible to me that major corporations are selling them and profiting from them. But what is more irbing is that we as a society have not yet fully come to grips with what is at stake here. The debate is about much more than the latest obscenities being uttered by one recording group or the new lows in teste. lessness in a video game. This is about the

(Continued on page 29)

JAZZ / CONTEMPORARY \* IMAGINARY DAY - PAT METHENY GROUP - WARREN INCO NEW AGE

RECREATIONAL SPORTS

RENTALS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL

CLASSICAL CROSSOVER

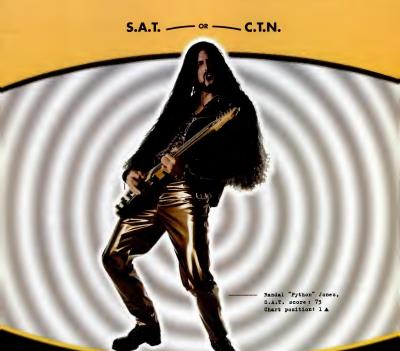
★ DIANA PRINCESS OF WALES - BBC RECORDING OF THE FUNERAL VARIOUS ARTISTS • LONDON

# LOVE SCENES - DIANA KRALL - MPLLSD

\* PAUL MCCARTNEY'S STANDING STONE IN SYMPHONY ORCHESTRA (FOSTER) \* EM CLASSICS

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Which would you rather count on to get your artist into college?



#### College Television Network:

- On over 310 U.S. college campuses
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For more information contact Peter Kauff, Les Garland or Nick Schittone at 1-800-586-4636. Visit our website: www.collegetelevision.com.

### **Best Prospects For DVD** May Be With PCs. Not Vid

NEW YORK-DVD will be a smash hit-but not in video, says Forres Research. In a report titled "DVD's New Content Model." Boston-based Forrester argues that the optical disc format, which made its retail debut earlier this year, is destined to have the most impact on personal computers. The effect of DVD-ROM, according

o Forrester senior analyst Mark Hardie who wrote the study will be to turn the PC into an entertainment medium canable of reviving-and greatly enhancing—stale VHS genres like exercise and creating programs that take advantage of DVD's huge data capacity. He expects Hollywood movies to play only a small role. C-Cube Microsystems in Milipitas

(Continued on page 107)

# **Recordable CDs Ready For Mass Market**

Hardware Prices Drop, Raising Music-Biz Concerns ■ BY STEVE TRAIMAN

NEW YORK-Compact disc-recordable, or CD-R, until two years ago a high-priced hardware system primarily used for business, is poised to become a mass-market consumer item with significant implications for the recorded music industry.

With CD-R hardware units breaking the magic \$1,000 price barrier in sum mer 1995 and now widely available at

under \$300 and blank discs dropping from \$15 to under \$5 on the street in the same period new forecasts show a monster market notential "Now anyone can record their own

CDs!" trumpets a brochure from Adaptec Inc., a leader in recordable-CD software technology, in touting its new product. Easy CD Creator Deluxe. Having shipped to stores in October at a \$79 estimated street price, the CD-ROM program offers CD Spin Doctor, described as a sean less audio-recording utility that lets users turn scratchy old LPs (and hissing tapes) into crystal-clear CDs for personal use Included is an audio

cable to connect a turntable, tape, or CD pisyer to the computer Our customers seem excited about

recording their own personal music to CD" save Tom Shee GM for Adantec's software products group. This just may be the application that takes CD-R drives beyond the office and into the home."

The most dramatic increase in write able optical disc media reported by the International Recording Media Assn was in CD-R, where unit shipments of blank discs soared 216% to 30 million units in 1996 from under 10 million the prior year. Forecast for this year is a 67% increase to 50 million units, with 135-million-unit sales by the year 2000, according to Jeff Ash, computer prodnets division marketing director for Fuji Photo Film USA Inc

While no hardware figures for CD. (Continued on page 116)

#### Trans World. **NRM Report** Positive Otrs.

■ BY ED CHRISTMAN

NEW YORK-The revitalization of music retail continues to be underscored by the financial performances of publicly traded chains.

In announcing its results for its fis-

cal third quarter, Trans World Entertainment Corp., riding high due to the successful completion of a restructuring begun in 1995, turned in the first profitable non-holiday marter by the Albany, N.Y.-based music chain since 1992. The chain posted net income of \$1 million, or 10 cents per share, for the 13-week period ending Nov. 1. And National Record Mart, report-

ing for its fiscal second quarter, ending Sept. 27, also reported strong results including a comparable-store gain of 15.6%, while trimming its losses to \$791,000, or 16 cents per share. That loss was down from the \$1.09 million. or 22 cents, it lost in the same time frame last year. In its fiscal third quarter, Trans World posted sales of \$114.7 million, up

17.5% from the \$97.6 million the com-(Continued on page 117) Plans In Works

For Urban Music

**Licensing Group** 

NEW YORK-Preliminary steps have

been taken to explore the possibility of

forming a new performance right orga-

nization dedicated to urban music,

which would be called African-Ameri

can Authors & Composers (AFRAC).

A task force of about a dozen writers.

iblishers, and radio stations will meet

tives and discuss frankly whether

Dec. 8 in New York to define AFRAC's

AFRAC is feasible, a source says. The December event will follow up on a first

meeting held at the end of October at

the Schomburg Center for Research in

Black Culture in New York (Billboard

Despite the name of the proposed

licensing organization, the source

insists that "this is not a race-driven

effort, but music genre-driven."

Adds the source, "We feel that urban

music should be treated as a special

category. There are so many stations

exclusively urban in format that we

believe they should hold a mini-blanket

"Black stations feel that when they

pay a license fee, not enough is filter-

ing down to the African-American com-

license applying only to urban music.

Bulletin, Nov. 13).

# ■ BY JEFF CLARK-MEADS

LONDON-The Cannes Accord, the most significant document in a decade for Europe's authors' bodies, was finally signed Nov. 13-nearly nine months after first being agreed upon.

The document, which was ham-

mered out at a meeting held in conjunction with this year's M1DEM, lays down a strict timetable for collection societies to reduce administration rates (Billboard, Feb. 1, Feb. 8). Though the document has only just been signed, its first phase came into effect in July, as

The accord was adopted by representatives of all European Union authors' bodies and the bead of the major music publishers operating here It says that, in return for the U.K.'s unical Copyright Protection Society (MCPS) dropping the controversial system of direct distribution, all EU societies should have reduced average administration rates from 8.34% of mechanical revenue at the beginning of the year to 6.9% by July. Further, the nent says, average rates will fall to 6.2% by the end of next year and 6% by July 2000.

The signatures to the accord, which include all the significant publishers as well as the heads of the authors' bodies, have been collated by MCPS from its London offices. The names have been collected one by one over time, and, though they have been in place for some weeks, Nov. 13 was agreed as the date when the document will have been



ing Of Sgt. Pepper," a documentary about the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" at Raleigh Studios In Hollywood, Calif., for high school students. The documentary was stated to be aired Tuesday (18) on Channel One in 12,000 classrooms ecross the netion to engage discussion about the album's musical and cultural significance. Shown attending the panel, from left, are Suie ta Murthy, director of medie relations, EMI-Capitol Entertainment Properties: Linda Thompson, VP of sponsorship sales, Channel One Network: Dave Adelson, producer/reporter, El Entertainment; William Biersach, professor, University of Southern California; Ken Scott, engineer on the Beatles' "White Album"; artist Henry Rollins; Steve Ochs, director of product development, EMI-Capitol Entertainment Properties; and Eric Covert, program menager, Chennel One Network.

# **Cannes Accord Is Signed**

Parties Work Toward Fulfilling Terms

Though MCPS' administration rate has historically been among the lowest in Europe, chief executive John Hutchinson says even his organization is finding it difficult to meet the accord's exacting standards.

"Like all other societies, we are aware that the Cannes Accord is a tough one Hutchinson says, "Also in common with our fellow societies, we are not going to find it easy to implement, No comment was forthcoming from

deemed to have been signed.

the continental European societies con-

tacted by Billboard. However, several have already publicly acknowledged that meeting the accord's conditions will result in posts being cut.

#### LOS ANGELES-The year-old indie Pioneer Music Group (PMG) has inked an exclusive North American distribution deal with the Atlantic Group Franklin Tenn -

based PMG will handle marketing and artist development, with Atlantic providing sales functions. Distribution will be handled

"Pioneer is very

committed to build

ing a solid record

label, but there is

no goal to become

another Sony," says

Lico, "We're a bou-

tique organization."

co-chairman/co-CEO Val Azzoli

Atlantic Group

PMG, which is a subsidiary of Pio-

neer Electronic Corp., plans to release

about 12 titles in 1998 and intends to

sign about 10 artists, according to pres-

says it was the boutique quality of PMG

label has been concentrating on sign-

ing and nurturing a limited number of

artists, as well as securing a distribu-

"Charlie and I have the same philos-

Since its formation, Lico sava. the

that most appealed to the label.

ident/CEO Charlie Lico

ing on releasing the least amount of records," he says, "We've had our second-best year to date using that theory. and we're not going to mess around by Atlantic through

**Pioneer Music Group Inks** 

Distrib. Deal With Atlantic

To date, PMG hasn't released any (Continued on page 113)

Azzoli. "At Atlantic, our strength is our

diversity, and it doesn't matter what

signal a new strategy to nick un addi-

have, and the key to success is focus

Azzoli says the PMG deal does not

We're very happy with who we

genre the music is "

tional labels

**BMI To Set Up Latin Music** 

Office In Miami ■ BY IRV LICHTMAN

NEW YORK-If, as is generally rec

ognized, "Miami is a major crossro: for the Latin music industry in the United States as well as . . . interna-tionally," in the words of BMI senior VP of performing

replisher relations Del Bryant, then the performance right group has chosen just the right anot for its new headquarters

for Latin music That place is the

Waterford area, near the Miami airort, where BMI senior director of port, where BM1 senior uncons ... Latin music Diane Almodovar will operate when the office opens there

during the second quarter of 1998, according to Frances Preston, presi-dent/CEO of BMI (Billboard Bulletin Nov. 12). Almodovar, currently based in New York, will relocate to Miami. We plan to open our offices near the airport to make it more convenient for international composers, music pub-

lishers, artists, producers, and man agers to meet with us at BMI." says Almodovar, who will run the office with an administrative assistant to be drawn from the Miami area. From Miami, she will continue to report to Del Bryant. (Continued on page 107)

## Red Ant Signs A Multi-Year **P&D Deal With Mercury**

ment, putting the final piece in place that allows it to resume normal operations, has signed a multi-year pro duction and distribution deal with Mercury Records, sources say

As part of the deal, according to the sources, the Red Ant label will continue to operate a national sales staff, with regional sales handled by Mercury's own staffers. The remain-ing label functions, such as marketing, publicity, and promotion, will be

In moving to the PolyGram Group Distribution camp, 15-month-old Red Ant leaves behind independent distribution. The label was previously distributed by Independent National

Distributors Inc., but that company is being shut down as part of th Chapter 11 reorganization of its parent. Alliance Entertainment Corn At press time, PolyGram had not returned phone calls seeking com-(Continued on page 113)

munity."

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# 

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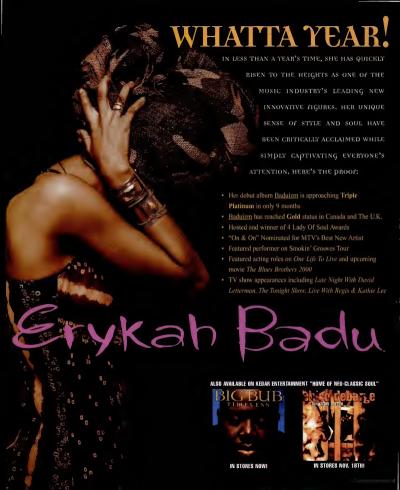
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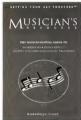


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# Artists&Vlusic

#### **Atlantic Has 'Great Expectations' For Set** Soundtrack To Fox Film Features An All-Star Lineup

■ BY PAUL VERNA

NEW YORK-Buoyed by the success of its "Space Jam" and "Batman Forever" projects, Atlantic Records has assembled an all-star soundtrack for the Fox film "Great Expectations" that reflects the film's high profile and stands to boost the careers of several of the label's artists.

Due for worldwide release Jan. 6, 1998, "Great Expectations" features new, original tracks by such hot, cutting-edge acts as Tori Amos, Pulp, Duncan Sheik, Poe, the Verve Pipe, and Lauren Christy; solo cuts by former Soundgarden front man Chris Cornell and Scott Weiland of Stone Temple Pilots; new work by relative unknowns Mono, David Garza, Reef, and Fisher; a new recording of the Consuelo Velasquez classic "Besame Mucho" by Cape Verdean sensation Cesaria Evora; and classic cuts by Iggy Pop ("Success") and the Grateful Dead ("Uncle John's Band"). Atlantic Records executive VP/GM

(U.S.) Ron Shapiro says, "We're very proud of 'Great Expectations' becau does two things as a body of work: It mirrors and complements the film as well as any soundtrack we've ever seen, but it also stands on its own as a com-

"You have the first solo track from Scott Weiland, a solo track from Chris Cornell, the first original new music from Tori Amos not on an album of her own, and the first pieces of music from Duncan Sheik and Poe since their records went gold. We also have a track by the Verve Pipe after a breakthrough year. If you listen to the whole record, it holds together beautifully and evokes an entire mood."

Directed by Alfonso Cuarón (whose credits include "A Little Princess"), "Great Expectations" stars Gwyneth Paltrow, Ethan Hawke, Anne Bancroft, and Robert DeNiro in a modern reworking of the Charles Dickens classic. The film is scheduled to open Dec. 31 in New York and Jan. 16 nationwide. Cuarón departed from the widespread practice of treating the film's soundtrack and score separately. He went as far as matching score composer Patrick Doyle-a two-time Academy Award nominee for "Sense & Sen-sibility" and "Hamlet"-with some of the artists on the soundtrack, includ-

ing Amos, Pulp, and Christy. The fruits of their labor include soundtrack opener "Finn Runs," a Doyle piece with a vocalization by Amos; Amos' "Siren," co-written with Doyle; Pulp's energetic "Like A Friend," also co-written with Doyle; and the Christy/Doyle track "Walk

This Earth Alone. Amos says she sought to add a sion to Hawke's character that she felt was lacking in the working ver-

"When they gave me this project, I felt really challenged," she says. "I tried to contribute something that I thought would add a different subtext to the scene and give Ethan Hawke's character a different angle." Amos' chantevlike "Siren" evokes the spirit of the ocean and of a female presence—as she puts it, "a primal, primitive sense."

Sheik, who was a latecomer to the "Great Expectations" roster, happened to have been working on a song whose melodic motif was compatible with Doyle's score and whose lyrics reflect ed the movie's themes of ambiguity and unrequited love

"Alfonso told me he wanted to get



across a sense of ambiguity in the film." says Sheik, "What I took that to mean is that, in life, great expectations or wishful thinking are double-edged swords. You need to have certain kinds of hopes to direct your life. On the other hand, they can come back and haunt you or kill you. I wanted to convey that-that you need these sensibilities, but they can be very painful." Even in cases in which the soundtrack artists did not directly collaborate with Doyle, they were influenced by the composer's ideas for the movie,

according to Atlantic VP of sound-tracks (U.S.) Darren Higman. Some of the artists actually collaborated with Patrick," says Higman. "Others were influenced by Patrick's score and received a great deal of input from the director as to what he was looking for in terms of emotional content and the feel of the film."

Accordingly, Doyle's score-which will be released concurrently with the soundtrack, also on Atlantic—contains vocalizations by Amos, an aria written by Doyle and sung by star soprano Kiri Te Kanawa, jazz cues by Cyrus Chestnut and James Carter, and Evera's
"Besame Mucho," according to Higman. "We decided to do separate soundtrack and score albums once we real ized how interesting the score was, says Higman. "If we incorporated the score into the contemporary album, I felt we would be compromising the score album."

The first single from the soundtrack is Sheik's melodic "Wishful Thinking."
That track was scheduled to go for adds at pop, hot AC, modern AC, AC, album rock, modern rock, and triple-A radio Monday (17), according to Shapiro. In addition, a video for the song is in proction and two other as-yet-unspeci fied clips from the set are planned. Atlantic will follow Sheik's track with Weiland's "Lady, Your Roof Brings Me



Down," which will go for adds at album rock, modern rock, and college radio Dec. 8, according to Shapiro. Coincidentally, Mercury has already released Mono's "Life In Mono" as a single (Billboard, Nov. 8).

For Atlantic, the appearance of "Great Expectations" happily precedes upcoming, full-length releases by several of the project's participants. "Tori Amos, Duncan Shelk, Poe, Scott Weiland, and David Garza all have albums coming out on Atlantic in the first half of 1998," says Shapiro. "It's going to be a very micromarketed soundtrack for that reason, as well as because of our belief in the soundtrack and the film. We think, based on

the strength of the soundtrack, we

should be able to ship 350,000-400,000

units on street date Although Atlantic's full marketing plan had yet to be developed at press time, the label will stage a concert to benefit Amos' Rape, Abuse & Incest National Network Foundation (RAINN) featuring some of the acts on the album and some of the film's stars. Shapiro says the event is tentatively planned for the period between the film's limited New York release and its national rollout

# Wind-Up Act Creed On A Mainstream Rock Roll

■ BY DOUG REECE

LOS ANGELES-Wind-up Records act Creed isn't escaping notice as its debut album, "My Own Prison," con-tinues its run up The Billboard 200. The band, whose album bowed Aug. 26, became a Heatseeker Impact act when "My Own Prison" entered the top half of The Billboard

200 at No. 93 in the Nov. 15 issue. "This has crossed all demograph ics," says Wind-up president (U.S.) Steve Lerner, "Look at the last two Heatseeker acts, [Outpost/Geffen's] Days Of The New and Creed. Every-

one's fixating on the next big thing, whether it's electronica or whatever, and wa've come back to the song and music that makes a connection on an emotional level."

That raw sincerity, agrees Creed singer/songwriter Scott Stapp, is the standard by which the band creates its music and the element that has so far proved most compelling for its "We're connecting with people

through bonesty," says Stapp. "However they may interpret our music, I think they're feeling the honesty and passion of it, and they know it's sincere. That's all I ever wanted to be and do, and I don't think I could be insincere with the sort of feelings I sing about."

Though most of Creed's songs, published by Dwight Frye Music and Tremonti/Stapp Music, touch on more spiritual issues, Stapp's first songwriting effort sprung from the timeless theme of forlorn love.

"The first song I wrote was in fourth grade," says Stapp. "My girl-friend dumped me for a sixth-grader, and I sung her this song on the playground to get her back. It didn't

Stapp's more recent material, how-ever, has found a highly receptive

In this issue, "My Own Prison" is at No. 104, while the album's title track is at No. 2 on the Mainstream Rock Tracks chart

The growth rate of the album owes much to the \$6,000 worth of seed money co-manager Jeff Hanson invested in an early, independently released version of the album that came out in April. It was that disc, along with early

airplay on such stations as modern rock WXSR in the band's home mar ket of Tallahassee, Fla. (Popul Uprisings, Billboard, Aug. 2), that caught the attention of staffers at

New York-based Windown Within two weeks of hearing the album, says Lerner, the band was signed and back in the studio reworking the set with original producer John Kurzweg. Ron Saint-Germain (311, Soundgarden) was brought in to mix the album.

Although Creed was an unknown act and the first signing for the label since it rose from the remains of Grass Records, Wind-up took a great leap of faith, rush-manufacturing the band's first single and booking the act a club tour before it had shipped "My



Own Prison" to radio.

As it turned out, says Lerner, every tour market selected by the label, except one, was playing the single by the time the band embarked on its tour. The majority of those stations also ended up supporting the band's live dates.

"In this business, you have to take our shot when you've got it," says Lerner. "From seeing people respond to this music and their live show, we knew they related to it on a very emotional level, and we knew that's what would translate from the tour and radio. We didn't consider that what has happened wouldn't happen. There was no margin of error, and we didn't have any error. The timing was incredible." The group, which is booked by

Stage Door, continues to tour through the rest of the year. On Monday (17), Creed plays the 9:30 Club in Washington, D.C. Similar to the confidence shown by its label, members of Creed have also

operated with a sense of destiny. "Part of the reason we're handling [success] so well is because we've

(Continued on page 20)

sion of the film

## **Epic Bows Epidrome As Developer Of Dance Acts**

BY LARRY FLICK

NEW YORK-With its newly minted Epidrome imprint, Epic Records is aiming to strengthen an already high profile in the dance music areas. Overseen by Frank Ceraolo, Epic's senior director of A&R and marketing (U.S.). Epidrome is beginning its life with a focus on multi-act club compilations. The imprint launches Tuesday (18) with "The Greatest Dance Album In The World," which leans heavily on dance-moted remix es of hits by superstar acts like Gloria Estefan, Luther Vandross, and Michael Jackson. The set also

includes several rarities by M People and Rrownstone 'It's an excellent way to usher in the imprint," Ceraolo says. "It gives consumers a chance to have remixes that have never been available on CD. Plus, it has a high level of recognizable songs that haven't been overex-

posed." Eventually, Epidrome will beco a breeding ground for the label's budding young dance acts while also serving as an avenue for testing some of Sony Music International's clubrooted European acts. At this point, the label has yet to confirm its first official signing, though Ceraolo hints that several acts are in contention.

"We've long believed that there was a need to create a forum here for diverse, cutting-edge dance music, he says, "Epidrome gives us a chance to experiment and gradually build a following for promising new acts from the street up."

The establishment of Epidrome will not affect Epic's other dance imprint. Epic-Dance, "Now that the pop world is accepting dance music on a larger scale, Epic-Dance will become more of a general, mainstream center for dance music, while Epidrome will remain progressive and closely tied with the underground," Ceraolo says. The second release on Epidrome

will be another compilation, "Welcome To The Epidrome," which will be rooted largely in new stateside artists and popular imports. Although the set is not due in stores until Jan. 28, the label started setting up the project in September by issuing a promo-only 12-inch sampler featuring the tracks "Weep/Brazen" hy Skunk Anansie, "Let's Party Tonight" by Nayobe, "Visions Of You" by C:Real, and "Reach 4 The



Melody" by Victoria Wilson-Jame The set has already spawned a club hit with "Fiesta," a recent European smash by the Sun Club. In fact, the track has begun to grab mix-show radio airplay.

"It's a pleasure to be a part of a label that is so devoted to developing real dance music for the pop masses," says Robin "Jaydee" Alders, whose track "Plastic Dreams" is featured on "Welcome To The Epidrome," Alders is also one of the producers of "Fiesta." "We're doing an extensive setup for this album because you can't just put out a 12-inch single and expect it

to happen mainstream," says Ceraoo. "A record needs to saturate and happen underground first. Our plan is to work various cuts from the compilation and see if we can get some bites at crossover radio." Cersolo adds that the label will be

doing extensive direct-response TV advertising prior to the release of Epidrome's albums—an unusual nove for a label, Commercials pro-(Continued on page 113) Dome's Newton Makes Int'l Chart Sparks Fly British Pon/Dance Artist Now Eyes Home Mkt., U.S.

■ BY SALLY STRATTON

BANGKOK, Thailand-When Billy Myers is at home in Manchester, Eng-land, he's a fireman. In most of the rest of the world, he's a pop star called Newton, with two gold singles in Australia and a radio hit in Thailand with a cover of a local song.

While Myers fights fires, Newton peddles high-energy pop in places far away from the U.K. independent com pany Dome Records, whose managing director, Peter Robinson, signed the singer/songwriter to his Dominion label in the spring of last year. Previously he was signed to Mike Stock and Matt Aitken's Love This Records, which released his first single, "Sky High," in

"In Australia it went top 10: in the U.K. it did well in the dance charts; and around the world it became a cult dance classic, which for your first single is quite an achievement," Newton

However, lack of career development persuaded him to seek out Dome. which built on that existing international profile and then achieved gold status (35,000 units) in Australia with a cover of the Dan Hill ballad "Sometimes When We Touch," The song went on to peak at No. 32 on the U.K. singles chart in February, but elsewhere it has been difficult to measure success with chart positions.

"In a lot of these territories, there is no real singles market," explains Robinson. "It's more that he is popular, he's had lots of airplay, the track has figured in radio charts and been on very successful compilation albums. son estimates that various compilations on which Newton's tracks are featured have clocked almost 2 million units in sales.

Dome has set up individual licensing deals for Newton with other independent labels around the world, including Festival Records in Australia: Avex in Japan: Avex Asia for several Southeast Asian territories, including Hong Kong; Paradoxx in Brazil; the David nam Record Co. in South Africa; and Bakery International in Thailand. with which Dome has a label license. Newton's album, "Sweetest Secret." was recorded in the U.K. over a sixmonth period at the start of this year between firefighting and promoting his earlier singles releases internationally, "I think the fact that I didn't have ne to think too much about it and I just had to get on and do it helped to



NEWTON

create the sound we've got: it was very off the cuff," says Newton. "Sky High" went gold in Australia in 1995, as did his second, "Sometimes When We Touch," which was his first single released on Dome through Festival there. His third and fourth sin gles, "We're All Alone" and "Don't Worry," are being followed this month by "How Long," written by John McLaughlin and Dave James, who have written for 911 and Micbelle Gayle, respectively. Videos for "How Long," "Don't Worry" and "We're All

Long," "Don't Worry" and "W Alone" were filmed in Swiney. Now, Newton is eyeing his home market. His alhum, retitled "Sometimes When We Touch" in the U.K., was released Oct. 13 through 3MV/ Sony Music, but it's unlikely his globespanning fame will cut any ice with

British hovers "It's pretty straightforward, melodic pop dance from a clean-cut guy. says Robinson, "and the internation markets take the lead with this kind of act because they like catchy pop." In Australia, be attributes Newton's breakthrough to "a combination of very strong video play and the very buoyant

Robinson adds, "In America, where we haven't made mainstream success yet, he's very big in the gay, high-energy 12-inch dance market. In Britain, high energy is a genre that struggles somewbat-it's not a style of music that finds favor with the media. That's not to say that the artist can't come through and develop, and by having him record original songs, one hopes that will happen here."

high-energy dance scene there."

Newton, too, is optimistic about his own songs widening his appeal. think any song on the album could be taken as a single—that's what l intended it to be-and certain songs are becoming cult club songs in certain countries even before it's been released," he says. "We haven't got a deal in America, and yet I'm getting fan mail from America, which makes me think something is happening there—there's a groundswell and a buzz that's been created. So I think once we get the deal, it could snowball."

SUCCESS IN THAILAND

Apart from dance compilations, Newton is the first solo artist that Bakery pushed in its international division. Bakery International, launched late It was Bakery director Boyd Ko-

siyabong who wrote and performed the original Thai version of what became "Seasons Change" and suggested that Newton cover it. "There is also a version which coupled Newton's English vocals with Thai vocals from the original chorus," says Robinson, "and that has been played a lot on Thai stations. which would normally only play domestic artists."

(Continued on page 20)

## XECUTIVE TURNIABLE

promotes Nick Attaway to nation-

al director of adult alternative pro-

motion. He was national director of

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appoints Hazel Zoleta director of

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Steve Lunt is named director of

RECORD COMPANIES. Laura Mitgang is promoted to senior VP of A&R at Sony Classical in New York. She was VP of A&R. Provident Music Group

Nashville promotes Vince Wilcox to VP of sales, Brian Mitchell to director of marketing, and Amy Brothers to corporate controller. Provident also names Suzie Johnn marketing coordinator, Mike Phillips territory manager, and Jeffrey Nelson premium/catalog sales rep. They were, respectively, VP of marketing, director of sales operations, director of finance, publicist at Brentwood Records, territory manager and in-house marketing at Chordant Records, and a sales rep at BMI Entertainment. The National Record Co. in Los Angeles names Joel Newman VP of West Coast operations. He was an independent record label consul-



Suave House in Houston app

Richard Daniels VP of marketing and promotion. He was director of promotion at Relativity Records. Arista Records names Laura Dorson senior director of royalties. based in New York; Stacy Carr director of publicity, based in New York; and Jim Payne regional director of mid-Atlantic promotion, based in Washington, D.C. They

were, respectively, director of roy-alties at Atlantic Records, associate

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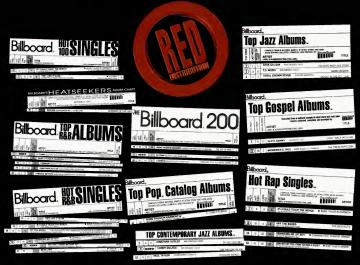
Sony Music Entertainment in New York promotes Ann Petrone to director of promotional purchasing and David Seklir to counsel. They were, respectively, associate director of promotional purchasing and manager of busi-

Island Records in New York pronotes Joe Borrino to controller. He was senior director of finance. Sparrow Communications in Nashville promotes Jan Cook to art director. He was production manRELATED FIELDS. Angie Diehl Jacobs is named VP of marketing at Universal Concerts in Los Ange les. She was director of marketing at Blockbuster/Pace Concerts. Tracey Levine is named produc-

tion assistant at "ABC In Concert" in New York. She was executive assistant to the president at Lava/ Atlantic Records. Park Ave. Productions in New

York names Scott McCullom senior marketing director. He was VP of concert operation at 4U Enterprises.

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## **Columbia, Aware In Joint Venture** Deal Lets Baby Acts Graduate To Major

■ BY MELINDA NEWMAN NEW YORK-In an effort to help alle-

viate the pressure on both labels and bands to have hits right out of the box. Columbia Records and Aware Records bave signed a multi-year deal that allows the major a conduit to grassroots marketing and the Chicago indie a nath to national



distribution Aware Records is best known for its unsigned band

compilations, which have featured such acts as Hootie & the Blowfish, the Verve Pipe, matchbox 20, Better Than Ezra, and Edwin McCain before they were plucked by the majors. President Gregg Latterman began the collections in 1993, and each annual edition has bore increasing weight among A&R execs, publishers, and other industry executives as a seal of approval signi fying acts worth pursuing. The label has also begun signing acts to full album deals, including Stir and Nineteen Wheels.

"I have ontton to know Group at you. ious music conferences and witnessed his keen sense of emerging artists, says Tim Devine, senior VP of A&R at Columbia, who, along with the label's

Call it an anti-hits program. The

songe featured on Jim Newton's "An-

noving Music Show," which expanded

from local play on public radio station

WBEZ Chicago to 110 affiliates sever-

al weeks ago, are so horrifying and ter-

doing his unique version of "These

Boots Are Made For Walkin," or Sonny

Reminiscing about shows past, Nay-

'It's the reason Quaaludes were

der also mentions such gems as th

Brothers Four performing the Beatles'

banned," quips Nayder, exhibiting the

dry, pithy humor found on his show Lis-

teners could easily assume that Navder

holds disdain for the artists he presents

on his show when, in fact, he is quick to

"It's not bad music," he says. "These

are just songs that end up being annoy-

ing for different reasons. Sometimes it

can be a great song and a really talent-

ed artist, and it just doesn't work for

whatever reason. In most cases, I love

the artists; it's just that these songs are

in approximately three-minute seg-

ments with an intro, one song, and an

Navder's decision to offer the show

defend them and their music.

& Cher destroying "Summertime.

MAYINED

■ BY DOUG REECE

rible you can't help

wreck music." Nayder says with

a touch of mis-

Imagine the

Don Ho

Brady Bunch's take on "American

chievous glee.

"Revolution

"It's train-



NINETEEN WHEEL O

senior VP Will Botwin, brokered the deal with Latterman and his attorney. Elliot Groffman, "Both Will and I visited his operation in Chicago and felt he had a very well-run and cost-effective organization which could belp develop bands through touring, retail relationships, and selected radio rela-

The deal is a two-tiered venture whereby baby bands will come out through Aware/RED (Sony's independent distribution arm). Once they reach a certain sales level, they will graduate to Aware/Columbia.

The first release to go through the new deal is an album from East Lansing, Mich., rock band Nineteen Wheels. Aware/RED rerelessed an amended version of the Aware album, which came out in spring, on Oct. 21. Howev-

outro is based on a simple philosophy:

The satellite-delivered program was

Three minutes of annoying music

offered exclusively to public radio sta-

tions through September. Now, Navder

Communications is approaching com-

seems more like 30.

Navder's 'Annoying Music'

**Finds A National Audience** 

er, the release will not be actively worked by promotion and marketing until 1998. The second album will be from San Francisco band Train. In early 1998, Aware/RED will rerelease the group's regional independent album with several new cuts produced by

Mett Wallace Devine notes that the deal is structured so that an act selling as little as 25,000 units can still be proclaimed a success. "If these bands could sell between 25,000 to 100,000." he says. that would be a good base from which to launch a major-label record. So at that point, we'd switch them over to Aware/Columbia

For Devine, the key to the deal's success is to keep Aware as street level as

"Our goal is not to change them [but (Continued on page 22)



Duran Duran In-Store In-Store. Members of Duran Duran take a breather after drawing hundreds of fans to a three-hour in-store performance at the Virgin Megastore in New York's Times Square. Seated, from left, are the band's Nick Rhodes, Simon LeBon, and Warren Cuccurulio, Standing, from left, are Capitol Records senior VP of promotion Phil Costello and Capitol president/CEO Gary Gersh.

# **Hootie Settles Breach Of Contract Suit: Santana Inks With Arista**

GO FISH: Hootie & the Blowfish have reached a settlement with Henry Neuman, the band's former alleged manager, who filed suit against the group in May 1996 Neuman's suit claimed that the act owed him 15% of its gross earnings from 1991 to 1995. He and the band first connected when it played a showcase organized by Neuman, who later shopped the band's demo tape. His suit also charged the band, and current manager Rusty Harmon.

with breach of contract, breach of fiduciary duties, fraud, and misrepresentation. Neuman and the band executed a "mutual release" in 1995. according to the suit, that ended their relationship. However, by that time, the group's 1994 Atlantic debut, "Cracked Rear View," was already a multi-platinum seller. According to Harmon, who has

nanaged the band since 1990, the

managed the sams since 1879, the decision to settle was primarily a financial one. "This is absolutely no admission of guilt on our part," he says. "Two or three years ago, I felt like we would have done anything in the world to fight this case, but when you get down to financial values and running a company, it simply becomes a business decision. The time came to put an end to it and let the band concentrate on their next record." The group is

writing songs for its new project. Harmon also says the band's experience should serve as a cautionary tale for other acts. "They say if you become successful, people come out of the woodwork who had nothing to do with their career," be says. "This whole experince was a stumbling block in our growth. [Neuman] comes back after we've sold 7 million records, and he says he had something to do with our success, when he had nothing to do with our success. But because matters weren't cleared up years ago, he's one of those people that came out of the woodwork. We're living proof it can happen."

Terms of the settlement are confidential. Neuman's attorney did not return calls by press time.

REUNITED AND IT FEELS SO GOOD: Carles Santana has signed with Arista Records and has begun work on an album that could come out as early as spring 1998. The move reunites Santana, who received the Billboard Century Award for creative achievement last year, with Arista president/founder Clive Davis, who signed Santana to Columbia Records in 1968. Santana last recorded for Columbia in 1990. He subsequently released albums on Polydor and his own imprint, Guts and Grace.

The reunion with Davis came at the behest of Santana's wife. After recording a video for a Davis tribute in which Santana said Davis and the late Bill Graham had been two of the most important figures in his career, the artist says his wife put a bug in his ear about hooking up again with Davis professionally. "My wife said, 'I think we need to be connected to someone important like him, and we need to focus on radio airplay and distribution.' It's not fair that radio only plays the old stuff when we continue to make music that's relevant today. I need to be connected with someone who won't treat us like some relic from the '60s.

Clive Davis has the passion and

vision to work with us. While he focuses on bls new album, Santana says he is temporarily putting Guts and Grace, which largely concentrates on releasing rare live material, on hiatus, "I want to concentrate on the new album and on my children," Santana says. "Maybe later, when we get more traction, I'll be able to ask Mr. Clive Davis if he'll reactivate Guts and Grace. I bave a lot of music from a



# The Annoping Music Show

A recent flurry of positive press by the Associated Press and on such national TV programs as "CBS This Morning" and "ABC World News Tonight" bodes well for the show, which Navder speculates could cross format

Still, the looming success of the "Annoying Music Show," which is produced and distributed by Evanston, Ill.-based Nayder Communications, has its origins in what was essentially an

In 1995, Nayder, who has served as the weekend announcer at WBEZ for five years, found himself alone with a few minutes to kill and a copy of Slim Whitman singing "It's A Small World." His decision to spin the record and quickly dub the segment the "Annoving Music Show" became a defining. fateful moment

"Immediately, someone called saying, 'I love the "Annoying Music " says Nayder. "I'm a simple ton, but I'm also smart enough to know what that kind of reaction

meant The show's profile was raised sig-nificantly when NPR "Weekend Edition" host Scott Simon invited Navder to occasionally do a version of the show

(Continued on page 22)

# lot of great people."

PARTING SHOTS: Elektra Records has released They Might Be Gianta from their contract. Although band manager Jamie Kitman declined to comment on its release,

sources say the group has been unhappy with the label since its major supporter, former head Bob Krasnow, left Kitman says the act hones to find a new home soon "Despite this speed bump, the band is doing very well. [1990's] 'Flood' is approaching platinum, and the band was asked to play more than 100 college dates this year." The group is in discussions with TV producers about poten-tially hosting a kids' show. They Might Be Giants are play-

ing six consecutive Thursdays at New York's Mercury Lounge, including a Thanksgiving benefit for Hale House. Elektra had no comment by press time on the band's departure. After parting with their manager Simon Fuller, Spice Girls have decided to go without a manager for the near future (Billboard Bulletin, Nov. 11) . . . Former A&M Rec-

ords act Jackopierce has decided to call it quits. The band is in the midst of a 40-city farewell club tour. STUFF: With this year's festival nothing but a bad mem-

ory, plans are already in the works for the 1998 H.O.R.D.E. Co-founder Blues Traveler has announced that it will once again headline next year's festival, after playing only three dates in 1997. Barenaked Ladles and Ben Harper have also signed on. Like many festivals in 1997, H.O.R.D.E. found itself playing to far fewer attendees than anticinat ed, causing the festival to lose money.

annoying.

#### **Artists & Music**



EDITED BY CATHERINE APPLEFELD OLSON

RAISING TITANIC," Monthalong delays and reports of a runsway badget have rendered James Cameron's "Takane" one of the most anticipated mine of the year. While theatergoers will have to wait until mid-December to see the movie, Tweadow (16) in the release oftse for the Soxy Classical souncies, which saits along on the melodies of composer James Horner and a powerful vocal track featuring Celline Dion.

Ironically, Dion's participation in the film and the idea of having a closing vocal track did not figure into the picture until Horner was knee-deep in the

vocal track did not figure into the picture until composing process. Instrumental threads of the song, "My Heart Will Go On," build throughout the movie, turning up as background for everything from love scenes to the moment the ship begins to go down and settling the emotional fabric of the picture. By the time the first notes of the vocal-infused closing number sound, the audience is primed for a powerful denouement.



andence is primer for a powerful denouement.

For Horner, "Titanle" became a true labor of
love due to the sheer time commitment it
required, compared with his usual schedule of
six weeks from a first film look to recording.

After seeing the first rough assembly of "Titunic" in March, Horner says, it, became a full-time occupation for the next six months. "We were general up to release the film July 4, so everyone was in that mental state." he says. "And then it was mid-luly and then August, and at each point! In dat to be ready to record the score. I was exclusive to the project from March on, because we never knew when we were going to be finished."

Frustration and the going to be insisted.

Frustration saide, Horner says, having the extra time turned out to be a blessing in disguise. The finished version of "Titanic" includes more than too hours of score massis—much more than the average. "It was physically impossible that we would be ready under the criginal achedule," he says. "In addition, the fill me seconstantly changing, so the longer we went, we became more

secure that the film wouldn't change."

Peter Gelb, Sony Classical president, echoes the sentiment. "All the delay has done is build anticipation for the soundtrack and the movie," he says. "And that's good news for us."

Gelb adds, "Sandtracks have become a very important part of our release policy. New music in the form of sountracks and other accurace is what the classical record industry is relying upon for a successful future," cells says that Sony Classical is making moves to extend its robe beyond that of sounttrack ladel and into more of a co-producer position. The ladel is sworking not track ladel and first more off. The Bed Violin' and "The Legend Of The Plants On The (Joenn."

With a soundtrack that includes a ballad from hitmaker Dion, Sony Music now finds itself in the precarious position of parent to potentially competing releases. The Dion track will appear on her new 550 Music solo album, "Let-b" Talk About Love," which is scheduled to hit stores the same day as the sound-track (Billiosard, Nov. 1).

"Whenever we have a track on an album and a soundtrack, we think, "Whos going to lose out here?" "says fleen Brumman, executive VP of Sony Music Soundtrax. "But in this particular case, if you go see the movie and love the music, you're going to want the soundtrack with the James Horner score. And if you love the Celine Dion track, you're not going to be the statisfied with only one song, so you'ne soging to buy the album."

For his next fillin gruject, Horner moves from the depths of the ocean to be paraming Maccian desert for Steres Spieblery 2 "Zoro". This is a complexely affiis also expected to be released on Sory Classical. "This is a completely affiferent words, a man force conventional words," he says. "Because the work is for Spieblerg, I know this was not a whiche to attempt to push the outside of the envelope. Enverse, varing said that I am attempting to do it more subtinged to the spieble of the spieble of the spieble of the spieble of the property of the spieble of the spieble of the spieble of the spieble of the range of the spieble of the spieble of the spieble of the spieble of the I am attempting the deep spieble of the spieble of the spieble of the I am chrorographing the secone," he says

CAPITOL RECORDS will have first-listen rights to soundtracks to the films of masse-wideo-cum-big-screen director Brett Batner under a new three-year deal. Rather also signed a two-year, nonsclusies in first-look arrangement with New Line Cheena, which released his "Money Talka." Ratner's next New Line Project is "Bash Hour."

PRODUCTION NOTES: Let a for notworthy countracks are coming down to pink, which gright, the years and earl beath off-weining Law Nyea, "reprined his omni-role of writer-disorder-involundirack composer for "One Night Stant." The New Records consourtines kit that server No. 4... New York Wigns Rose-sounders to the start No. 4... New York Wigns Rose-sounders to Cannes Film Festud eye-grableer "The Sweet Hervallers" which is being distributed in the U.S. by Film Line. Filmmaker Gas Nas Snast will reviewe to sultamas on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Com-Continues on Pop Severe this winter. The creater of "Drugstore Continues on Pop Severe this winter. The creater of "Drugstore Conti

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BILLBOARD NOVEMBER 22, 1997 19

#### IRISH/AMERICAN SUMMIT HELPS WRITERS GROW, LEARN (Continued from page 1)

stern Ireland.

More than two dozen of the songs were showcased in the Temple Bar Music Centre here Nov. 9 in a bill featuring most of the songwriters and artists who took part in the co-writing session. Among the American-based delegates were Speech, Lamont Dozier, Montell Jordan, Jeff Healy, Lloyd Cole, Jill Sobule, Gordon Kennedy, Karen Taylor-Good, and Jane Wiedlin of The Go-Go's. Irish musicians and writers included Eleanor McEvoy. Liam O' Maonlai of Hothouse Flowers. Jimmy MacCarthy, Andy White, Brian Kennedy, and Michael McGlynn of

Besides collaborations on compositions, the summit allowed writers to observe one another's writing styles. Keith Donald, chairman of the Irish IRISH SONGWRITERS

Irish songwriters are confounded by

the lack of interest from U.S. publish-

ers, who are already swamped by do-

mestic material, complained the dele-

gates. London-hased creative

executives, many of whom have respon-sibility for Ireland, too, are often driven

by the demands of the faster-moving.

"The people in the U.K. are not

n-conscious U.K. market.

always tuned to what's going on here

said Robert Stevenson, owner of

Duhlin-based booker/promoter Trea-

Irish Music Rights Organisation

(IMRO), pointed out that publishing

and performing right development in

Ireland was still in its infancy, "Five

vears ago, IMRO was just a branch of

the [U.K.'s] Performing Right Soci-

beloing export Irish songwriting talent through its work with the European

PolyGram Island Music Publishing,

admitted that her company did not

have an Irish office and that it relied

on contacts with PolyGram's record

operations here or the publisher's U.K.

lishers, only peermusic has a creative presence in Ireland. There are many

with other indies as part of a subpub-

lishing network. This fact stood in

sonewriting talent in the Republic.

EMI Music Puhlishing, said that de-

spite the lack of major publishers here,

interest in Irish songwriting was high

"What always comes back to me i

the fantastic melodies," he said. "This

country seems to focus on these won-

Another key frustration among del-

egates was the gulf between the music

of Ireland and the perceptions of the American industry and public of what

Irish music means, Complaints were

voiced that in the wake of "River-

alternative acts were disregarded.

ASCAP, pointed out that "Riverda

dance," Irish mainstream pop/rock and

Loretta Muñoz, New York-hased

assistant VP of membership for

stark contrast to the obvious wealth of

Of all the major international pub-

ndent publishers here that work

He cited the body's progress in

Hugh Duffy, chief executive of the

own Island

etv.

offices.

noted delegates. Evan Lamberg, executive VP of

derful 12 notes

(Continued from page 1)

Music Songwriters Assn. (IMSA), which helped choose the participating writers, says the week underscored historical differences in approaches to the craft of writing. "Irish songs have tended to be written by one person, whereas American songs are usually written by more than one person," he says. "This week has got collaboration into the minds of Irish songwriters.

Music Bridge, founded by writer and producer Alan Roy Scott, has organized such writing sessions with U.S. songwriters in Russia, Romania, and Indonesia over the last decade.

This year's project, which was held in the Abbey Glen Hotel, a converted castle, was partly funded by Scott, who invested more than \$80,000 in the week. The Irish Music Rights Organi sation (IMRO), along with U.S. soci-

and U2 had opened the world's eyes "A lot of attention is focused on Ireland now," she said. "It's poised to move forward. As soon as one [publisher] takes the step, everyone will be like lem-

A note of caution came from Kieran Kane, a U.S. recording artist/songwriter and owner of Dead Reckoning Records. "If we're talking about a mass market for traditional folk music, it's not going to happen. To say [that it will]

IMRO's Duffy later added that he believes international publishers will, in fact, move in after events such as the Celtic Harmony co-writing event (see story, page 1).

eties ASCAP, BML and SESAC, also helped fund and organize the event. Loretta Muñoz assistant VP of membership for ASCAP's New York office, who was instrumental in coordinating the concert, says the society is involved "hecause it makes writers aware of what we do, and it helps nurture talent

and relationships." Scott says that much of what goes on at his and other co-writing sessions was traditionally carried out by labels' A&R departments. "They should be doing this kind of thing, but the truth is, they usually don't."

The decision to come to Ireland in 1997 came about because "we've finally found the motivated parties," says Scott. "I've known people here for 10 ears. With IMRO having been set up, they're now ready to develop their own artists and writers

For the first time in Music Bridge's life, writers have been working in the same language, which made "a monumental difference," says Scott. "They worked like machines

Unlikely pairings-originally chosen by drawing names from a hat-succeeded, says Scott, "because people say you can't mix such different styles, and in reality you can."

While admitting there were occasional personality clashes, all writers ere enthusiastic about the experience. MacCarthy, performer and writer of uch songs as Christie Moore's "Ride On" and Mary Black's "No Frontiers," was initially daunted at the prospect of co-writing. "I normally work on my own in the dead of night," says MacCarthy. He found collaborations with Speech and Delbert McClinton "the most refreshing and creative activity of my life-like turning the soil on the soul." learn other skills. "Most people think of Ireland in the Fiona Joyce, singer/songwriter and owner of River Valley Records, also context of [songs with] great pathos and

very gritty lyrics," notes Scott. "The works on her own and issues her own CDs. During the week she wrote Irish writers are coming across Amer-"Coming Home" with Rick Cowley and "Going My Way" with Gordon Kennedy. Says Joyce, "I learned more ican writers who might be into other things, such as production values." Demos of some of the songs written in Clifden will be released by New in the last week than in the last five York-based roots label Putumayo in years. This is not something for the

the new year. Many of the writers say their compositions will be featured on upcoming albums, with the possibility of some collaborations ending up as with the same people. I find these kind From the strength of the songs

owcased Nov. 8, the prospect of some going on to become hits is far from Yet comr percial success was not the

oint of the collaboration, ASCAP's Muñoz says the society did not go into the event expecting "even a nickel profit to come out of it. IMSA's Keith Donald says, "We just

sat and wrote. If any of them really are hits, then that's the cream on the milk." Next year's Music Bridge will take place in Cuba in the fall.

#### NEWTON MAKES INT'L CHART SPARKS FLY

(Continued from page 14)

Krissada Sukosol Clapp, label manager of Bakery International, calls Ko-Rowanna Gillespie, an executive at siyabong "the David Foster of Thailand" and says the local cover helped greatly to get Newton noticed. "To get a push outside Thailand, we needed to create a push inside-so we had him cover a Thai song." Newton's management, Liverpool, England-based Manage Major, worked with Newton to write lyrics in English, dubbed it "Seasons Change," and saw it reach No. 2 on English-language pop station 107 Love FM Bangkok.

> SOUTH AFRICA PICKS UP ON ALBUM Pretoria, South Africa's capital, has roved to be the higgest market for the album "Sweetest Secret," and in fact it was the first to release it, in May. Much of the album's popularity stems from the intensive airplay that several tracks from the alhum have received on the city's higgest radio station, Jacaranda,

The independent station broadcasts hoth in English and Afrikaans to approximately 250,000 listeners in the city, traditionally viewed as the bastion of the old apartheid regime. Its reach also extends further into the northern and eastern more rural parts of South Africa.

Local licensee David Gresham Rec ords first serviced the station with "Sometimes When We Touch" six Says Hanlie Nel, Jacaranda's music

compiler, "The response we had to the first single was phenomenal. The first time we played it, our listeners began calling in for information on Newt-Since then, many other tracks off the

alhum have received airplay." Nel attributes much of Newton's success to his radio-friendly tracks and catchy "pop beat." David Gresham Records founder David Gresham says he believed strongly that "Sweetest Secret" (which he describes as having had "reasonable sales") would move significant numbers if picked up by national music station 5FM. "There is a huge market in this territory for happy, commercial dance acts like Newton, as we have shown with the increase in calcu in the Pretoria area following his success on Jacaranda," he says. "We could break Newton as a major artist here if 5FM had a different airplay policy. At the moment, they only playli that are charting internationally and so did not go with Newton."

Newton is now thinking of giving up his day job: Worldwide promotion and the prospect of feeding the hungry U.K. media may force him to hang up his hose, he says. "Once I do leave the Fire Service, I've got to go for it 100% with the music and make it work," he says. "There's no turning back."

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong and Diane Coetzer in Johan

#### the week helped the writers, many of whom are also recording artists, to WIND-UP ACT CREED

weak. It's changed me forever."

Gordon Kennedy, author of "Cha

The World," performed by Eric Clap-

ton, says, "I'm used to co-writing but

of environments very stimulating. It doubles the pleasure." Among those he

worked with during the week was

Kevin Griffin of New Orleans band

Better Than Ezra ended up writing

with Liam Riley. He says, "It was

interesting to get a common ground with someone from a completely dif-

ferent musical page."

Besides cultural exchanges and the

swamping of techniques and influences.

Brian Kennedy, the Irish star.

lways assumed this was sunnosed to happen this way even before we got a record deal," says Stapp. "We thought we were supposed to sell a lot of records, and we thought we were supposed to play in front of big crowds." Still, when Stapp enrolled at Florida

State University with hopes of eventually becoming a lawyer, he admits that his interest in music was mostly founded in fantasy.
"This is the first band I've be

and I didn't even know I wanted to do this until 1993," he says, "I just decided I wanted to get in a band, and with in two days I moved to Tallahassee. I figured if [Jim] Morrison had started there, I could go to Tallahassee, jump in a band, and become a rock star

While Stapp soon would see his vision fulfilled Cread's earliest foray into the Tallahassee music scene was not exactly welcoming. According to Stapp, Creed gained

few friends among what he terms the "cliquish" bands playing the scene. "We're not in a band to be buddies assumption that we would walk into a bar and say, 'Hey, what's up?' and sit

with other bands, but I was under the around jamming acoustically and drinking a beer," he says. "Thinking about it now, our ignorance and naiveté were probably good. We were like little kids, and that kind of innocence helped us get to where we are. Also helping out has heen maintream rock radio, which has been

largely responsible for such '97 Heater Impact acts as Tonic, matchbox 20. Sister Hazel, and Days Of The New. The pendulum has been in motion for the past year, and I wouldn't be surprised to see changes by some labels as to their signings," says Lerner. "If you look at it from a format perspective, it's getting harder to tell the difference

between modern rock and active rock Meanwhile, mainstream rock KRXO Sacramento, Calif., PD Curtiss Johnson says the station is enjoying the popularity of new rock acts and is

eager to break more.

"It's nice to see mainstream rock bands come back into the fold," he says "They don't have to have wild haircuts or a trendy look. They're just solid rock bands that write good songs, and the rest of it doesn't matter

"I hate to use this term, but people are getting back to the rootsy rock'n'roll hands," he adds, "Songs used to have to grah you immediately. and I think people are gravitating away from that one-hit-wonder sound." "My Own Prison," which is in heavy

rotation at KRXQ, is also testing well in call-out research, says John One mainstream rock act that Creed

ems inextricably bound to, at least for the time being, is Days Of The New. Chris Wester, music buyer for the four-store Minneapolis-based Down In the Valley, says the rise of the Outpost act may have primed the market for Creed.

"As bad as this may sound, I think [Outpost-distributing label] Geffen really paved the way for this band with Days Of The New," Wester says. "With the success of [Days' single 'Touch Peel And Stand'], radio was ready to take Creed and eat it up."

Hoping to whet that appetite even further, Wind-up recently shipped an acoustic version of the title track, while a clip for the song, directed by Stephen Scott, is due at the start of December. The label has also coordinated pro-

motions with distributor BMG, which tied into the act's appearance in each market. Local television advertising and lifestyle marketing have also played an important role, says Lerner. Meanwhile, Wind-up has emphasized the band's World Wide Weh site with exclusive concert footage. The label is also hoping to support a network of fan sites by providing free software to cho-

\*This project has happened so quickly," says Lerner. "We need everyone else to catch up with the grass roots. Look what we've accomplished without a video and without national media

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## DALLY MUSIC HEDATE

Charts For the Week Ending October 11, 1997

he Billboard 200 Elton John's trabute to the late Pracess Dana debuts at no.1. Boyz II Mea evolve to the ERIOR CLU Week ountry Albums Lean Rines spends another

Spice Girls Share Their 'Spiceworld'
The Spice Girls launched their second album, 'Spiceworld,' to press
or Grandad, Span, last night. The album will be released worldwide
Nov. 3: first single 'Spice Up Your Lafe' bows next week. (Link
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# Billboard Shotlight Reviews

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#### COLUMBIA, AWARE IN JOINT VENTURE

tol let them keen doing what they're doing," he says, "The real tragedy is so many hands have to have a gold record the first time out to recoun." Devine says. "This situation belos to counterhalance that. That's good for us as an

industry" Latterman agrees. "There's no artist development anymore," he says, "If you put a record out and the band has received a big signing bonus, then you have to make it happen on the first record. But here, if we put it through RED and it sells 10,000, that's awesome Twenty thousand would be even better And if we can't sell 25,000 with the budgets we've got. I'm an idiot."

While similar deals in the past have started with such optimism only to crumble later. Latterman thinks his pact has a better chance of survival because "we still own 100% of our company. The one problem I've seen on most joint ventures is you're too dependent on most majors to do anything. We're doing our job; we're not waiting for Columbia to return our calls to tell us what we can and can't do "

The deal calls for Sony to support Aware/RED and Aware/Columbia releases through tour support and marketing and promotion assistance. Albums that go through RED will also be aided by RED Ink, RED's marketing arm. In addition to Devine and Botwin, Columbia A&R exec Josh Sarubin and product manager Greg Linn will be point persons on re Aware's full-time staff of six will con-

time to work the releases as well. If I atterman has his way, everyone working any Aware release will be completely familiar with the hand by the time its album is released. For example, a number of Sony and RED regional label people attended recent shows by Train and Nineteen Wheels in Chicago, "We want them to see them two or three times before they have to take it to radio or retail. It is very long-term, and it will take patience," says

However, Latterman isn't idealistic enough to think that Columbia's

to break hig so they have more natience with us to take time and grow some of the other acts." he says. "But we know this hinges upon us having some multiplatinum success with some of the first records that come out through Colum-Although future Aware compilations

nationce is endless. "We need someone

will go through RED, Latterman will keep them as staunchly independent as he always has. Latterman and his staff find the acts

in a variety of ways-from local club owners and concert promoters as well as from recommendations by hands Additionally, Latterman and his staff

listen to every tape sent their way.
"Aware II." which featured Hootie & the Blowfish Retter Than Ezra and the Verve Pine, among others, remains, at 35,000 units, the best-seller in the series, according to Latterman. Prior to this new deal, distribution was to record stores primarily where the participating bands lived and through the bands, which sell the albums on the road. "I'm until this point, we haven't really worried about distribution " he says. "We just wanted to get estalog and get people to know about us. We sell enough to pay for pressing

Awareness of the bands is also reased through tours Latterman's label organizes. The third Aware tour will start in late February and feature four bands, including Train, Nineteen Wheels, and a rotating lineup of regional acts. Given the new deal, Latterman says, the fourth slot may go to a developing Columbia act. "Columbia can put someone on if they can draw enough people," says Latterman, adding with a laugh, "but love's not enough. We're a huge team player but it ean't he at the

expense of what we're trying to do." Which is, Latterman stresses once more, to break bands through developing them organically "This is gonna work because we're taking the pressure off the hands on the first record and letting them develop on their own instead of telling them they're going to be a rock star in five weeks." he says.







#### 'ANNOYING MUSIC' (Continued from page 18) during Simon's nationally broadcast

It also became a hit during WBEZ pledge drives. Navder who would threaten listeners with a continuous stream of exceptionally grating music demanded—and usually got—a flood of calls from people more than willing to give. Those who did make pledges received a premium "Annoving Music Show Defense Kit," which, along with an "Annoying Music Show Greatest Hits" album, included earplugs and an airplane barf bag.

Though most people appreciate the program's obviously tongue-in-cheek approach, a contingent of hypersensitive-turned-irate listeners has arisen from concern that the show undermines nublic radio's seriousness

WBEZ operations manager Torey Malatia places the blame for this super-serious mind-set on all public sta-"Somehow, in public radio we have

made the huge mistake of connecting [with moroseness] all the good things we do to make people better informed and bring them closer to great music and ideas," he says, "To talk about literature, art, or issues in our community means you can't have a smile on your face. That's what is so great about the program. It shatters that illusion. Those that would accuse Navder of

defiling public radio's integrity would also do well to look further into his work. In stark contrast to the "Annoying Music Show," Nayder Communications also produces the captivating, oftentimes gut-wrenching public radio series "Magnificent Obsession," which is an unhosted, 30-minute "spoken word documentary" about drug and

alcohol addiction hosted by various for-"Jim has been doing ['Magnificent Obsession'] for many years, and he cre-ated the 'Annoying Music Show' as a lark, and it becomes the thing he gets known for," says Malatia. "What I'd hope is that as a result of that exposure, people also find out about 'Mag-

nificent Obsession.

	b u s	in	e s s	TOP 10 CO	KSCORE ICERT GROSSE
ARTIST(S)	Notice	Date(s)	Gress Tighet Priga(s)	Effendance Capacity	Promoter
FLEETWOOD MAC	Coca Cola Starples Ampheboatry Deltos	Nev 4	\$942,792 \$76:533	20.007 sellost	Magaworks Concerts Inc. PACE Increes
PLEETWOOD MAC	McNichels Sports Areas Denver	Oct. 29	\$885,896 \$66/\$27.50	17,322 selfout	Mapoworks Corcerts Inc. PACE Ruring
FLEETWOOD MAC	Hashvile Arena Nashvile	Nov 6	\$817,285 \$60,525	DE.ROS sollout	Magicusts Corcets inc PACE feuring
THE ARTIST LARST GRAMMA E. GRAMMA CENTRAL STATION	Pollywood Bowl Los Angeles	Oct. 11	\$794,041 \$123,020	14.831 17.172	Bill Silva Presents
PLEETIN COO MAC	Sony Music/Brock- buster Coral Sky Amphibinates West Pales Beach, Fla.	Nov 8	\$376,716 \$35/\$30	16,766 sellout	Magicworks Concerts Inc PACE Touring Celtar Door
FLEETWOOD MAC	Orlando Arena Orlando, File	Sec 9	\$676.986 \$60.925	14,519 selled	Magicworks Concerts Inc PRCE Trunng
ELTON JOHON	Bryce Jerdan Center, Pace State University University Park, Pa	Box 4	\$567,100 \$42)\$25 50	14.992 sellout	Delsener/Stater Enterprises
ELTON JOHN	Yon Andel Arane Grand Rapids, Mich	Oct 29	\$548,846 \$43.50	12,617 sefort	Certar Soor

\$373,648

\$293,792 14,583 \$32,75/\$25,75/\$16 widow

Sony Music/Block bustor Coral Sky Amphitheatry West Palm Beach Copyrighted and compiled by Arrusement Business, a publication of Billboard Music Group. Bosscores should be submitted to: Mane Rathli, Nashvilla. Phone: 615-321-4295, Fax: 615-321-0878. For measter information and pro

ALAH MCKSON

# BILLBOARD'S HEATSEEKERS ALBUM CHART

WEBK	WEEK	WKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK. SQUIDS OF SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY NOVEMBER 22, 1997  ARTIST  NOVEMBER 22, 1997  LIBIL & MUMHEROSTRIBUTING UREA CHAUGESTED USF PIECE OR EQUINALENT FOR CASSETTECTO  TITLE	lop 1	00 of Th	he Billbo	It lists the best-selling titles by new and diveloping artists, defined as those who have never appeared in the and 200 Coluri. When an altern mechasis this level, the alterna in the artist's subsequent discrease are invade- er on the Neibelsonic Chart. All below are available on casestis and CD. "Asternik indicates veryf LP is a with the greatest sales gains. O 1997, Biflooerd RPT Communications.
$\overline{a}$			* * * No. 1 * * *	(25)	32	3	GRUPO LIMITE POLYGRAM LATINO 539331 (8.96/14.98) SENTIMIENTO
D	2	20	ROBYN RCA 67477 (10,96)16.98) ROBYN IS HERE	27	25	12	JIMMIE'S CHICKEN SHACK ROOKET 5/07/24/MAN IS 98/10.983PUSHING THE SALMANILLA ENVELOPE
2)	NE	-	MIC GERONIMO BLUNT 4930*/TVT (10.90/16.98) VENDETTA	(2E)	47	2	RAY BOLTZ WORD 68512/EPIC (10.96 EQ/16.96) A CHRISTMAS ALBUM
3)	4	17	MICHAEL PETERSON REPRISE 46638WARRER BRCS. (10.98/16-98) MICHAEL PETERSON	29	24	15	98 DEGREES MOTOWN 530796* (6.98/10.98) 98 DEGREES
1	NE	**	CHRISTION ROC-A-FELLAGEF JAM 536281 "MEXICURY (10:58 EQ17:98) GHETTO CYRANO	(30)	NE	w Þ	BETH NIELSEN CHAPMAN REPRISE 46521/WARNER BROS. (10.96/16.90) SAND AND WATER
5	1	2	NEW LIFE COMMUNITY CHOIR FEAT, JOHN P. KEE NEW LIFE 43108/VDRTY (10 96/16 98) STRENGTH	(11)	31	3	ROY D. MERCER CAPITOL NASHMILE 21144 (7.56/12.98) HOW BIG'A BOY ARE YA? VOLUME 3
Ð	11	7	THE KINLEYS EINC 67965 (10.96 EQ/16.96) JUST BETWEEN YOU AND ME	(32)	NE	W P	SIXPENCE NONE THE RICHER SQUINT 7032WORD SIXPENCE NONE THE RICHER
D	1	21	BLINK 182 CARGO 11624*MCA (8.98/12.98) DUDE RANCH	13	26	31	DAFT PUNK SOMA 425019-MIRGIN (10 9M/16 98) HOMEWORK
Ð	5	27	ALLURE TIMEK MASTERSICRAVE 67848"/EPIC (10.98 EQ/16.98) ALLURE	(34)	NE	wb	JONATHA BROOKE PERSON 11706/NOA (10.98/17.90) 10 CENT WINGS
D	9	7	ALEJANDRO FERNANDEZ SONY LATIN 82446/90NY (9.98 EQ:14.98) ME ESTOY ENAMORANDO	35	-	w b	MYSTIKAL NO UMIT 41620/INE (10.90/16.90) UNPREDICTABLE
10	10	7	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) THIS TIME IT'S PERSONAL	36	-	w b	PLANKEYE HEC 17405 (10 90/15 90) THE ONE AND ONLY
11	9	. 2	G. LOVE & SPECIAL SAUCE OKEN 67784/EPIC (10.98 EQ/16.98) YEAH, IT'S THAT EASY	37		ENTRY	APHEX TWIN WARRENCE STOOLAWARE BROS. (10.98 CD) COME TO DADDY
12	5	2	WILL DOWNING MERCURY \$36350 (10.96 EQ16.96) INVITATION ONLY	18	33	19	LIMP BIZKIT FUP 90124/NTERSCOPE IS 98/12 980 THREE DOLLAR BILL, Y'ALI
13	6	3	BIG BUB KEDAR 53074*/UNIVERSAL (10 98/16 98) TIMELESS	39		6	SAM SALTER 145405 25040348174 (10 98/15 98) IFREE DOLLOW BILL, TALL
14)	19	6	NEXT ARISTA 18973 (10.98/15.98) RATED NEXT	-	29		
15)	20	3	SANDI PATTY WORD 68583/EPIC (10 98 EQ/16 98) ARTIST OF MY SOUL	40	34	11	DIANA KRALL IMPULSE 233/GRP (16.98 CD) LOVE SCENES
18	15	9	CHELY WRIGHT MCA NASHAYLLE 70003 (10 98/16 98) LET ME IN	41	27	17	TRIO CHRONICLES 536205/MERCURY (10.98 EQ:16.98) DA DA DA
17	15	24	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) CLUMSY	42	22	3	KEALI'I REICHEL PUNAHELE 005 (10.98/15.98) E O MA
18	18	26	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98) LEE ANN WOMACK	43	14	2	THE B.G. CASH MONEY 9616 (10.98/16.98) IT'S ALL ON YOU VOL. 2
18	17	37	SNEAKER PIMPS CLEAN UP 42582/VIRGIN (10.96/15.98) BECOMING X	4	45	7	CORNERSHOP LUMA BOP 4657(MARNER BRCS (15:96 CD) WHEN I WAS BORN FOR THE 7TH TIME
20)	42	2	MARCY PLAYGROUND CAPITOL 53569 (6.9679.98) MARCY PLAYGROUND	45	41	7 .	OLIVE RCA 67507 (10.98/16.98) EXTRA VIRGIN
7	23	45	BARENAKED LADIES REPRISE 46393/WARNER TROS. (10 98/16 98) ROCK SPECTACLE	(46)	NE	EW Þ	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ16.98) UNCLE SAM
22	21	. 5	ANDREA BOCELLI PHILIPS 539207 (10.98/16.98) ROMANZA	47	35	6	CRISTIAN ARIOLA 52205/8MG (9.98/15.98) LO MEJOR DE M
23)	NE	wÞ	KAREN CLARK-SHEARD (SLAND 524397 (10.98)17.98) FINALLY KAREN	48	30	5	MARCO ANTONIO SOLIS FONOVISA 514 (10 98/16/98) MARCO
24	13	2	THE PSYCHO REALM RUFFHOUSE 681539/COLUMBIA (10.98 EQ16.98) THE PSYCHO REALM	49	39	24	BONEY JAMES WARNER BROS. 46548 (10,98/16.96) SWEET THING
25)	28	66	JACI VELASQUEZ MYRRHWORD 67823/EPIC (10.98 EQ/15.98) HEAVENLY PLACE	(50)	48	9	THE GAITHER VOCAL BAND SPRING HILL 25407 (10.99(15.98) LOVIN' GOD & LOVIN' EACH OTHER

# BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEKERS CHART . BY DOL

BERRY JUICE: After an overwhelmingly positive response from live audiences to their rockabilly version of



Jaw Dropolng, Stackiew may be one of indie rock's better-kent secrets. Its latest Buoyency Vs. Gravity, released in September on Portland, Ore,-based Figuread Records, crackles with nius on such tracks as The Joy Of Painting" and "A Sinking Ship Loves Company." The band, whose "Mouler" single has been featured on KNRK Portland's

local music show, will perform live at the station Wednesday (19). Slackjaw will cover the Human League's "Don't You Went Me" on the Bland Records charity compilation "Dogma For The Secret Agent," due in early '98.

4's "Raspberry Beret," Watermelon/Sire act the Derailers did an about-face to ensure that the track was included on their latest album, "Reverh

already been recorded, the song was quickly added as a hidden track.

Now, Sire has pressed a 7inch single of the song that will ship to college radio the last week of this month and to triple. A stations in early '98. "Reverh Deluxe," which

bows Tuesday (18), is the first title to be sprung from Seymour Stein's new alliance with Watermelon (see story, page 1).

THIS AND THAT: TVT's Sevendust appears at No. 19 on the Northeast Regional Roundup

Water" this issue The hand's single "Black," is seeping out onto rock airwaves, thanks to stations like WAAF Boston and WXRK

New York Sevendust is also featured on the forthcoming Edel America soundtrack to the action comedy "Master-minds" (The Reel Thing, Bill-

board, Sept. 13). L.A.'s resident Latin fazz hipster Joey Altruda will strut his stuff on a Dec. 1

episode of Fox's "Melrose Place." Meanwhile, the artist will be supporting the release of his latest Will Records release. "Kingston Cocktail," with per-



Placing Blame. Elektra is breaking Alana Davis' first single, a cover of Ani DiFranco's 32 Flavors," by working the song at top 40, triple-A, modem rock, and lazz stations. The artist, who played a handful of Lilith Fair dates in the summer and opened for Ziggy Marley this fall, is touring with 10,000 Maniecs. Davis' debut, "Bla It On Me." came out Oct. 21.

formances at Los Angeles' Atlas Club Dec. 6 and at New York's Windows on the World Dec. 10. His album is set to bow the first week of December.

Atlantic act Ivy, whose stunning debut full-length, "Apartment Life," came out Oct. 7, is preparing to shoot a clip for the single, "The Best Thing.

STAR SEARCH: Though German threesome Sitter has been scarce in the U.S., Koch is dead set on break-

ing the band's undeniahly hooky "Pop-star" single, which wes re-serviced to radio in September. WFNX Boston. WNFZ Knoxville, Tenn., and KLYY Los Angeles have heen dahhling with the track, while the Spin Radio Network

picked up on single onus track "Video" in September. The band's allow "Pastello," was released in August.

ROADWORK: A&M artist Matthew Ryan, whose

album "Mayday" was released Oct. 7, wraps up opening dates for the Refreshments with dates in Texas, Oklahoma, and Missouri Monday (17)-Saturday (22).

Risk Records act Jack Off Jill is on the road with Lords Of Acid through mid-Decem-

ber. The band plays at the Odeon in Cleveland on Friday (91)

CORRECTION: The Mighty Blue Kings have signed to the Work Group and will release their first album for the label next year. "Come One, Come All," self-released on R-Jay



Lazy's Life. Bosehood gulterist Keith Lofton (also known es Lazy K) flexes his creetive muscles with yet enother perediam-smeshing effort on 'Life In One Day." The elbum, which was released on Oct. 21 by Mutant Sound System, is currently being worked et triple-A radio.

Records, bows Nov. 18. The Royal Crown Revue's live album, "Caught In The Act," was released on Surfdog Records.



REGIONAL HEATSEEKERS NO. 1s

#### Rotating top 10 lists of best-selling titles by new and developing artists. WEST NORTH CENTRAL Michael Presmon Nichael Presmon Rebyn Robyn is Here The Kinleys And Sebseen You And Me Chely Weight Let Me In Lee Ann Wanack Lee Ann Womack MICOLE ATLANTA Mic Gerenime Vendel Rebye Robye III Here Billet 182 Dade Rand Christian Chetto Cyre G. Lowe & Special Se Allow & Special Se Allow Allow India Solve III Fuser

on York I've That Com-

Though the album had

# **Simmons Steps Into Spotlight**

### Dru Hill Producer/Writer Comes Into His Own

This article was prepared by Janine Cowney, managing editor of R&B Airplay Monitor.

When the year-end tallies of 1997's top R&B records are completed, at the top of the airplay heap is likely to be Dru Hill's breakthrough single, "In My



mons, who also created Dru Hill's "Nover Make A se" and "We're Not Making Love No More.

The oversight may be due to Simmons himself, a reserved, quiet workaholic who has managed to amass a wealth of hit singles as a songwriter and frequent collaborator with Kenneth "Babyface" Edmonds and Antonio "L.A." Reid.

His production company, Silent Partner Productions, and Atlanta studio, Silent Sound Studios, are aptly named; Simmons has long heen the closemouthed third party, while producers Reid and Edmonds received numerous well-deserved accolades. But stepping out as a producer in the last year is bringing Simmons his own moments, albeit uncomfortable ones, in the spot-

"I never had a burning desire to be

whose career path seemed plotted from the day he met best friend Edmonds in Indianapolis at age 14. His desire to remain the "silent partner changed only recently when he agreed

to do interviews. "I just felt that I'm not that interesting a person. What is it people want to know about me? I'm not an artist, he says, but adds that the success of

"In My Bed" prompted him to talk to the press.
"I think I'm proudest of the Dru Hill project with 'In My Bed' and 'Never project with 'In my neu and Make A Promise' because those were

my first No. 1 songs by myself, without Kenny or L.A. being involved." says Simmons, who calls the process of going it alone "pretty scary." I never imagined myself ever getting to that level. I remember Kenny

telling me two years ago, 'All you need is one song by yourself without my name on it, and you'll be fine.' I was 'Yeah right, easy for you to say.' " "In My Bed" is also notable because its remix version by Jermaine Dupri

netted it even more airplay and acclaim. Simmons says that he liked the remix and that the concept doesn't bother him. "It's still my song. And usually if the remix works, it works because the song has already been a hit, so really it's just more icing on the cake," he says. Simmons' discography is impres-

sive. In the past decade, he has written and/or produced Vanessa Williams Next." Curtis Mayfield's "New World Order," Aallyah's "The One I Gave My Heart To," Monica's "Why I Love You

So Much," Whitney Houston's "Queen Of The Night," Tevin Campbell's "Can We Talk" and "I'm Ready." Aretha Franklin's "Willing To Forgive," and TLC's "Baby Baby Baby."

Artists including Wynonna, Sheena Easton, Toni Braxton, Bell Biv DeVoe, Bobby Brown, Mariah Carey, Shanice, Johnny Gill, and Ralph Tresvant have benefited from his songeraft.

"Being basically the 'silent partner' with L.A. and Face, Darvi continues to grow as a writer/producer on his own." (Continued on page 28)



Sept. 29 at the Los Angeles House of Blues. The tour, in support of James' Private I/Mercury album "Urban Rapsody," officially began Oct. 3 in Indianapolis Shown celebrating after the show, from left, are Joe Isgro, CEO of Private I Records; artist Keith Sweat; and Rick James.

# Temptations Founder Battles Former Member **Edwards Over Use Of Legendary Act's Name**

This week's column was written by Janine Coveney, managing editor of R&B Airplay Monitor.

TEMPTATIONS SPAT: What's in a name? Apparently everything, when it belongs to a Motown legend. Late last year, Otis Williams, founder of Motown's the Temptations, filed suit against former member Dennia Edwards, claiming infringement on the trademarked name "The Temptations." Both Williams and the estate name - the temptations. Both williams and the estate of the late Melvin Franklin, another original member, filed suit Sept. 9, 1996, in the U.S. District Court. Central District of California, against Edwards, because he has been using the name in live performances, TV appearances, and interviews with another group of

The

Rhythm

and the

Blues

singers. In fact, members of Keia/Universal male quartet Ol' Skool say that their career was kick-started after meeting Edwards, who employed the group on tour to sing Temptations hits, am other songs, in the mid-'90s

Billboard, Oct. 25). After several attempts were made to reach Edwards a U.S. District Court judge ruled that he was in default. Edwards

then responded to the complaint Oct. 21 with a motion to set aside default. The judge allowed Edwards' motion and noted, "Defendant Edwards is hereby instructed to file and serve his answer and counerclaim within 15 days hereof. If he fails to do so, his motion to set aside default shall be deemed denied without

further order of the court." Edwards had not filed a counterclaim by the Nov. 5 deadline. However, the UPI news wire issued a story Oct. 29 with a Chicago dateline stating that s Los Angeles judge had denied Williams' petition and granted Edwards the right to use the appellation "Dennis Edwards & the New Temptations" or "The Temptations Featuring Dennis Edwards." However, this development is not borne out

Original Temptations manager Shelly Berger says he believes the story was planted by Edwards. The item was picked up hy some radio stations and trade magazines. Berger says Williams, et al., will now file an injunction rainst Edwards

According to Williams' suit, Edwards is not an original member of the Temptations and does not have the right to use the name in any form. The suit states that Williams is the only living original member of the Temptations with legal license to use the name, granted to him and the late Franklin by Berry Gordy in 1979. Since the group's beginnings in 1961, 18 different men have performed as part of the Temptations; Edwards sang with the group from 1968-1977, 1980-83, and again in 1987. Edwards' Los Angeles attorney, Allen Hyman, told Billboard that he is no longer

involved in the case; calls to Edwards' Bloomfield Hills. Mich., attorney, Terrance Rader, were not returned at

press time. Berger says that next year, the 40th anniversary of Motown, will be extremely busy for the group, which now

counts Williams, Ron Tyson, Theo Peoples, Harry McGilberry, and Terry Weeks as members. The Tempts will perform at the 1998 Super Bowl half-time show and appear on the Motown 40th anniversary ABC-TV special in February; Williams will co-produce a television miniseries based on the early days of the Temptations, tentatively scheduled for November 1998.

SISTA WITH CRUTCHES: Get well wishes go out to Cheryl "Coko" Gamble of . The singer broke her



ankle while at home two weeks ago, Now in a cast and crutches, Coko has been ordered to stay off the foot as much as possible. The accident means that SWV's scheduled promotional tour, set to start Nov. 14 in Atlanta and end Saturday (22) in Philadelphia has to be canceled. Coko, Taj, and Lelee were going to promote their lat-est single, "Lose My Cool" fea-turing Redman, from their third RCA alhum, "Release

Some Tension," at radio and retail. Hey, Coko, can I sign

BEATS N' PIECES: The successful Soul Train imprint released the "Soul Train Christmas Starfest" album Nov. 11 on Epic. The project features pre-recorded favorites by Boyz II Men, Stevie Wonder, New Edition, Patti LaBelle, En Vogue, Natalie Cole, Kirk Franklin & the Family, Jamea Brown, Luther Vandross, and the Isleys, as well as new material by Rome, Az Yet, Simone Hines, and Total Commitment . . . The Apollo Theatre in Harlem, N.Y., is sponsoring its fifth annual Apollo Tovs and Books for Kids drive Dec. 4, featuring celebrity guests and performances for the whole family. Proceeds will be donated to 10 area community organizations; for admission, hring a new, unwrapped toy or book . . . BeBe Winans and actress Kim Fields-Freeman will host a onehour television special, "Bringin' In The Holidays," to be syndicated between Nov. 27 and Dec. 24. The event was taped at the Church of the Harvest in Los Angeles and features Darius Rucker of Hootie & the Blowfish, All-4-One, the Winans, Hezekiah Walker & the Love Fellowship Crusade Choir, Sounds Of Blackness, Karen Clark-Sheard, and others, The show is produced by Tri-Crown Productions in association with Warner Bros. Domestic-Pay-TV, Cable & Network Features. Check your

#### Kane & Abel Arrested On **Gun-Possession Charge** ■ BY SHAWNEE SMITH

NEW YORK-New Jersey state troopers arrested No Limit recording act Kane & Ahel Nov. 1 on a charge of unlawful possession of an assault

Kane & Abel's current album, "The 7 Sins," has sold 116,000 units since its 1996 release, according to SoundScan. No Limit is distributed through Priority Records Initially stopped for speeding on Interstate 295 in Mercer County, N.J.,

twins David R. Garcia and Daniel R. Garcia, 21, and their brother Shauntel Garcia, 23, were arrested after state trooper Carl Knudsen found a TEC 9 matic assault weapon sticking out of their luggage in the trunk, according to Sgt. Al Della Fave, a New Jersey State Police spokesman.

"The arresting trooper asked them questions regarding their destination and asked if they had anything illegal in the vehicle, and they said, 'No we don't, go look,' " says Della Fave. "[Knudsen] popped open the trunk and saw the magazine of an assault weapon sticking out of their bag."

According to Della Fave, the three initially denied knowledge of the load-

tourage may have left it in their luggage without telling them, but later admitted knowledge of the weapon. The brothers claimed to "generally carry guns to protect themselves," he says, because they have been shot at

Two hulletproof vests were also found in the car, Della Fave says, and the artists were said to report that they sometimes wear them onstage ring shows.

The three were arraigned Nov. 3 at Lawrence Township Municipal Court. All were charged with one count of unlawful possession of an assault weapon, and Shauntel was charged with speeding and driving with a sus ended license. Bail for David and Daniel was set at \$5,000, while the bail was \$10,000 for Shauntel, who has a prior prohation violation-standard amounts for the charges. If convicted. each could be sentenced to a maximum of five years in prison. The Mercer County prosecutor's

office declined to comment on the A spokeswoman at No Limit said she had no knowledge of the incident when contacted for comment.

BILLBOARD NOVEMBER 22, 1997

# poard. TOP R&B ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED. AND PROVIDED BY

1	T				48	39	39	34	THE NOTORIOUS B.I.G. ▲* BAD BOY 73011*SAUSTA (19 9824 98) UFE AFTER DEATH
		2		8	(49)	NE		1	MYSTIKAL NO LIMIT 41620/JVE (10.98/16.98/18)  UNPREDICTABLE
WEEK	S WKS	SA	ARTIST TITLE		56	47	33	13	SWV IICA 67525* (10 98/16 98) RELEASE SOME TENSION
E 35	25 A	WAS	LABEL & NUMBERIORSTRIBUTING LABEL ISUGGESTED LIST PRICE OR EQUINALENT FOR CASSETTE.COS.	PEAK	51	47	35	76	MASTER P ● NO LIMIT 53972**/PRORITY (10 9816 98) ICE CREAM MAN
			* * * No. 1/GREATEST GAINER * * *		52	46	37	38	TRU A NO LIMIT 506601/RICHTY (12 96) A 911
1) 79	-	2	RAKIM UNIVERSAL STILLT* (10-98-16-96)   1 months No. 1   THE 18TH LETTER	1	53	46	33	6	COMMON //DATWITY 1535* (10.99/15.99) ONE DAY IT'LL ALL MAKE SENSE
			* * * PACESETTER * * *		(54)		W P	1	TONY TONI TONE MERCURY \$36360 (10.50 EQV17 Sto.) HITS
2) 74		2	JAY-Z HOCA-FELLAGET MAN 536392*MEROURY (10 98 EQ/16 98) IN MY LIFETIME, VOL. 1	2	55	52	55	30	
3 3	62	3	MASE IND BOY 73017-WARSTA (10 9N/26.38) HARLEM WORLD	÷				-	ROME ● GRAND JURY 67441/RCA (10.98/15.98) ROME
-	-	-	NAC CECODED FORW DOCUME AT AND MATTINE	1	56	47	37	- 4	RICK JAMES HIGHER SOUTCEPRINATE   417070MERCUTY (10.98 EQ16.91) URBAN RAPSODY
4 2	2	4	ATERMATH 90136*INTERSCOPE (10.96) 7.98: THE FIRM — THE ALBUM	1	57	46	42	6	BROTHA LYNCH HUNG BLACK MARKET 50648 PRIDRITY (10.96/16-98) LOADED
5 3	2	8	SOUNOTRACK & LAVACE 2601 LIARISTA (10, 96/16, 98) SOUL FOCO	1	58	50	47	23	WU-TANG CLAN ▲* LOUG 669051 RCA (19:98/24:98) WU-TANG FOREVER
6 4	4	11	MASTER P ▲ NO LIMIT 50599*/PRIORITY (10 98/16 98) GHETTO D	1	59	51	44	84	MAXWELL ▲ COLUMBIA 66434* (10 98 EQ16 98) ■ MAXWELL'S URBAN HANG SUITE
7 6	6	9	BUSTA RHYMES ▲ ELEXTRA 62964*/EEG (10 96/16 98) WHEN DISASTER STRIKES	1	60	53	39	21	MIA X ● NO LIMIT 50709* PRIORITY (10 96/16 98) UNLACY LIKE
8 8	5	5	JANET ▲ VIRGIN 44762 (11.98)17.981 THE VELVET ROPE	2	81	49	43	15	MR. SERV-ON NO UNIT 50717*/PRORITY (10 96/16 96) IIII UFE INSURANCE
9 7	3	8	SOUNCTRACK DEATH NOW \$3509">PRIORITY (12.96/19.98) GANG RELATED — THE SOUNDTRACK	l l	62	65	48	17	MAXWELL COLUMBIA 68515 (7.98 EQ13.98) MTV UNPLUGGEO EP
10 10	9	8	USHER ● LWACE 75043IARTSTA (10.98)16.98) MY WAY	4	63	48	49	20	TWISTA CREATOR'S WANATUANTIC 92757*/AG (10 96/15 98) (20 ADREMALINE RUSH
11   13	10	17	PUFF DAODY & THE FAMILY A' IND BOY 73012*(ARISTA (10.98) 17.98) NO WAY OUT	1	64	57	54	20	VARIOUS ARTISTS SO SO DEF BASS ALL-STARS VOL. II
12 9	8	7	BOYZ II MEN ● MOTOWN 530819* (11 96/17:96) EVOLUTION	1	04	3/		20	50 50 OEF 679981/COLUMBIA (10 50 EQ/16 98) 80 30 30 DEF BROSS ALL-STARIS FOR. II
13 5	1-	2	SPICE 1 THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY)	5	65	55	52	19	SOUNOTRACK A COLUMBIA 68169* (10.98 EQ17.98) MEN IN BLACK—THE ALBUM
14 14	- 11	8	MARIAH CAREY A* COLUMNA 67826 (10.98 FG L7.98) BUTTERFLY	3	66	61	56	54	MAKAVELI &* THE DON KILLUMINATI. THE 7 DAY THEORY DEATH FOR SOCIETING SECTION
14 14	111	8		3	67	66	53	57	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ16 98)  GINUWINE THE BACHELOR
			* * * HOT SHOT DEBUT * * *	l l	(68)	76	64	9	JONATHAN BUTLER NOW ENCODED 10005 (10.99/15.99) DO YOU LOVE ME?
	E₩₽	1	BOBBY BROWN MCA 11693 (30 98/16 98) FOREVER	15	(69)		w Þ	1	
16   12		2	H-TOWN RELATIVITY 1596 (10 99/15/98) LADIES EDITION	12				7	BACK YARO PUTURE 1025-YUASON 136-98/22-981 HOOD RELATED
17   11		4	LL COOL J DEF JAM 539184*MERCURY (11 98 EQ17.98) PHENOMENON	4	70	62	45	-	HOT BOYS CASH MONEY 9814 [10 98/17 98]
	E₩₽	1	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98) CHPT. 2: WORLD DOMINATION	18	71	56	58	6	SAM SALTER LARCE 26040WRISTA (10.98/15.98) [III] IT'S ON TONIGHT
19 16		30	MARY J. BLIGE ▲ MCA 11606* [10 98/16 98] SHARE MY WORLD	1	72	58	50	6	RBL POSSE BIG BEATATLANTIC 927711/AG (10 98/15 98) AN EYE FOR AN EYE
20) NI	EW▶	1	MIC GERONIMO BLUNT #9305*TVT (10.98.16.99) TO VENOETTA	20	73	67	59	92	2PAC ▲' DEATH POWINTERSCOPE 524204*/ISLAND (19.98/24.98) ALL EYEZ ON ME
21) 22	18	15	JOE ● JIVE 41603* (11 98/16 98) ALL THAT I AM	4	74	54	51	21	LOST BOYZ ● UNIVERSAL 53072" (10.98/16 98) LOVE, PEACE & NAPPINESS
22 19	20	25	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ GOD'S PROPERTY	1	75	60	57	35	SOUNDTRACK ● COLUMNIA 67917 (10 98 EQ16 98) LOVE JONES: THE MUSIC
	EW b	1	CHRISTION ROCA-FELLADEF JAM 536281*MERCURY (10 SE EQ17 SEC SET GHETTO CYRANO	23	(76)	78	65	53	LIL* KIM ▲ UNGEASATIANTIC 92733*IAG (10 98/15 98) HARD CORE
24 18		39	ERYKAH BADU A* KIDAR 53027 UNIVERSAL (10.98/15.98) BADUIZM	1	n	72	51	7	IMMATURE MCA 11668 (10 98/16 98) THE JOURNEY
25 15		8	EPMO OF JAM 536399 MERCURY (10 98 EQ 16 98) BACK IN BUSINESS	4	(78)		ENTRY	6	STEVE HARVEY ISLAND \$24415 (10 9816.98) UVE. SOMEWHERE DOWN SOUTH
		-	0011/50/0017	-	79	64	T_	. 2	MARVIN SEASE JIVE 41619 (10.98/15 90) THE BITCH GIT IT ALL
26 17	-	4 .	GEE STREET 32501*W7 (109W16.90) THE PICK, THE SICKLE AND THE SHOVEL	7	80	59	-	2	GERALD ALBRIGHT ATLANTIC 83050/AG (10 96/16 98) ER LIVE TO LOVE
27 26		18	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 620629EEB (10 9616 98) SUPA DUPA FLY	1	_	-		_	IUDIAUS IOMATA
28) NI	EW₽	1	KAREN CLARK-SHEARO ISLANO 524397 (10 90/17 95) IIII FINALLY KAREN	28	81	69	60	11	ARITOUS ARTISTS  ULTIMATE HIP HOP PARTY 1998  ARISTA 18977 (10 96) 16 96)
29 23	24	8	LUTHER VANDROSS  (V 68225690 (10.98 Eq. 17.983) ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17	(82)	87	91	15	SOUNDS OF BLACKNESS PERSPECTIVE 549029/AMM (10 98/16 98) TIME FOR HEALING
30 29	27	8	JON B. TAB YUMSSO MUSIC 67805/EPIC (10 16 EQ16-98) COOL RELAX	27	(83)	91	93	4	UNCLE SAM STONECREEK 67731/EPIC (10:98 EQ/16:988 IIII UNCLE SAM
31 24		8	MACK 10 @ PRODRITY SOCIENT (10 SAVIG 96) BASED ON A TRUE STORY	5	64	77	78	27	ALLURE TRACK MASTERSCHAPE 67848P1EPIC (10 98 EQ16 96) P ALLURE
32) 38		20	PATTI LABELLE MCA 11642 (10 96/16.98) FLAME	10	85	70	71	17	THE O'JAYS GLOBAL SOUL 31149"/FREEWORLD (10:9815:98) LOVE YOU TO TEARS
33 25		3	SALT-N-PEPA RED ANTILONDON 8289591/9LAND (10.97/17.98) BRAND NEW	16	(86)	81	73	63	AALIYAH &* BLACKSROUNDINTLANTIC 92715/46 [10 98/16 98] ONE IN A MILLION
34) 37		25	SOUNOTRACK NO LIMIT 50643*PRIORITY (10 98/16 98) TM BOUT IT	1	87	73	67	74	KENNY LATTIMORE ● COLUMBIA 67125 (10 98 EQ/16 98) ER KENNY LATTIMORE
35 34		51	DRU HILL ▲ ISLAND \$24306 (10.98)16 98 ■ DRU HILL	5	(83)	NE		1	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.9974-98) CONTAGIOUS
36 33		12	SOUNOTRACK ARETA 18975 110 9816 981 MONEY TALKS THE ALBUM	6					
37 35		15	BONE THUGS-N-HARMONY RUTHLESS REMOVED LATINGTY (19. 1922) 995 THE ART OF WAR	1	89	71	46	3	RAPPIN' 4-TAY VIIGN 57117 (10.99/16.98) 4 THA HARD WAY
38 21		3	BIG BUR KEDAR CHOSALUMYERU (10 98/4-98) ### TRAFFESS	15	90	68	-	2	THE PSYCHO REALM PUTTHOUSE 68153**COLUMBA 110-98 (1716-98 ) THE PSYCHO REALM
		-	NAME OF STREET ASSESSED ASSESSED ASSESSED.	-	91	83	77 .	73	TONI BRAXTON ▲* LAFACE 26020ARISTA (10 98/16 96) SECRETS
39 28	25	20	RUTTHOUSE 619741COLUMBIA (10.58 EQ.16.58) WILE EN PRESENT THE CANNOL FEAT REPORT ALSTANS	4	(12)	95.5	ENTRY	3	WILLIAM BECTON & FRIENDS HEART OF A LOVE SONG
10 36	-	2	BEBE WINANS ATLANTIC 83042/45 (10 96/16 96) BEBE WINANS	36	_	-	-	_	CQ 161318 (9.9815.99)
1 32	30	21	K-C1 & JOJO ● MCA 11613* (10.98/16.98) LOVE ALWAYS	9	93	99	85	62	BLACKSTREET ▲* INTERSCOPE 90071* (10.5016.50) ANOTHER LEVEL
2 31	26	7	BRIAN MCKNIGHT MERCURY \$36215 (10.98 EQ16.98) ANYTIME	10	94	84	76	16	BONEY JAMES WARNER BYOS, 46548 (10.9816.98) III SWEET THING
		2	WILL DOWNING MERCURY 536350 (10 98 EQ16.90) [III] INVITATION ONLY	30	(95)		RIRT	8	D-SHOT SHOT 41602/AVE   10 98/15-98  SEE FIGURES
3 30		3	TOP AUTHORITY	21	96	85	75	36	SCARFACE & RAP-IA-LOTINGO TRYBE 42799*MRGIN 110 98/16.960 THE UNTOUCHABLE
	21		TOP FLIGHTWING ELECTIONERN (11 9605-96) TOP AUTHORITT UNGUT — THE NEW TEA	_	97	82	69	8	SOUNDTRACK LOUD 07531*WCA (10.980 6.90) SOUL IN THE HOLE
84 27									
44 27 45 20	-	2	THE B.G. CASH MONEY 9616 (10 38616 99) 200 IT'S ALL ON YOU WOL 2	20	98	90	99	22	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY 80Y (10.38/15.98) THE WAR REPORT
44 27	40			29	98	90 89	99	43	CAPONE -N- NOREAGA PENALTY 3041*/TOMAY 807 (10.9815-98) THE WAR REPORT  SILKK NO LIMIT 50911*/PROPITY (10.9816-98) THE SHOCKER





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2	leren	conge	cary monaphie 24 hours a day, 7 days a week sact times of airplay with Arbitron listener data	, This	deta	is use	y group impressions, compared by cross- id in the Hot R&B Singles chart.
THE WEEK	UST WED.	ме следни	TITLE ARTIST HARELPROMOTION (ARE)	THIS WEEK	LUST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
			** NO.1 **	Œ	50	2	LUV 2 LUV U TMPUNO NO HICCO BLACKBUNGATUNED
1	1	19	YOU MAKE ME WANKA	39	34	38	FOR YOU RENNY LATTIMORE (COLUMBIA)
Œ	6	4	TYROHE ERYKAH BADU (KIDARURINERSAL)	40	35	49	IN MY BED DRU HILL I ISLANDI
3	2	15	PUT YOUR HANDS WHERE MY EYES COULD SEE	41	38	8	THEY LIKE IT SLOW
4	3	15	MY LOVE IS THE SHIHH! SMETHY OR FOR FAX TRULE USING HE	42	26	7	R U READY SALE-N-PEPA (RED ANTILONDON/SLAND)
Ø	9	10	SOCK IT 2 ME MED SHEED-HOOF BLUETTRUE ON BRAT ENDWESTS	43	36	23	LOVIN' YOU TOHIGHT
Œ	8	7	WE'RE NOT MAKING LOVE NO MORE DRU HILL ILAFACE(ARISTA)	44	43	13	YOU ARE THE DILY ONE
1	4	19	WHAT ABOUT US 101AL ILAFACE(ARISTA)	<b>3</b>	55	2	HOLD ON (CHANGE IS COMIN') SOUNDS OF BLACKNESS (FERSIFIC THE MAIN!
9	5	28	EVERYTHING MARY J BUSE MCAU	46	39	11	SHOE WAS DH THE OTHER FOOT

9 7 12 4 SEASONS OF LONELINESS 47 41 9 I MISS MY HOMIES MODERNOUNT TE 8 MY BODY (40) 51 3 GUESS WHO'S BACK 11 10 13 BUTTA LOVE 49 47 3 I GET LONELY 12 11 11 PEEL SO GOOD 56 42 11 MENYOUGHLONNE BARYTHATS W 13 13 9 PHENOMENON 13 20 5 A SONG FOR MAMA 52 45 5 MONEY TALKS 13 17 15 I CARE BOUT YOU 5D 64 33 GHETTOUT. 19 12 15 YOU SHOULD BE MINE COOK'T WASTE YOUR TIME: SD 97 2 GOOD GIRLS 17 14 11 GOT TIL IT'S GONE (SS) 62 3 IN HARM'S WAY TE 27 4 STEPS (SE) 63 13 HOW YA DO DAT

19 15 25 NEVER MAKE A PROMISE 26 19 12 ALL CRIED OUT 56 61 19 UP JUMPS DA BOOGIE 21 23 8 THE ONE I GAVE MY HEART TO 56 54 9 BREAKDOWN 22 19 19 THE LOVE SCENE 23 21 27 I CAN LOVE YOU (ED 70 19 BIG RAD MAARKA (2) - 1 NO, NO, NO 24 24 15 HONEY (25) 30 5 A DREAM MATT 3 SCISE MAISTAN 84 56 10 IF I COULD TEACH THE WORLD 28 22 19 BEEN AROUND THE WOR

(ZD) 28 12 LAST HIGHT'S LETTER E - 1 SEMORITA PUFF DADDY SAAD BOYGARSTA 28 32 25 IT'S ALL ABOUT THE BENJAMINS 28 29 30 STOMP GOO'S PROPERTY IS NITE INTERSCOPE 87 59 9 FEELIH' INSIDE 20 25 14 OTHERSIDE OF THE GAME THE 26 PLL BE MISSING YOU DESCRIPTION NOT 31 33 32 MO MONEY MO PROBLEMS (B) - 23 NOT TONIGHT 70 65 6 SKY'S THE LIMIT (32) 37 3 ARE U STILL DOWN 71 73 4 TUCK ME IN KINECITY SCOTT (COLUMNS) 33) 48 2 HICE & SLOW

H 40 9 BUTTERFLY TD - 1 ALL ABOUT YOU 35 75 2 I WONDER IF HEAVEN GOT A GHETTO \_ 38 CAN WE 36 31 9 LOSE MY COOL 74 71 4 NOTHIN' MOVE BUT THE MONEY (35) — 1 ROXANNE '97 (PUFF DADDY REI (II) 46 5 DANGEROUS BUSTA ROYMES (ELEXTRAFEGE

HOT RAR RECURRENT AIRPLAY 

3	2	3	HEXT LIFETIME EXYMM BABU (XEDARUNVERSAL)	11	13	9	THINKING OF YOU TONY TONY TONE (MERCURY)
4	1	8	HOPELESS DIOMNE FARRES (COLUMBIA)	11	18	23	WHAT KIND OF MAN WOULD MINT CONDITION PERSPECTIVE AND
5	5	3	I BELONG TO YOU DEVENT TIME I SEE YOUR FACED FROME ITERAND JURYLINEAU	19	19	13	ON & ON ERTITAN BADU (NEDARIUMIVERSAL)
9	10	35	NO OIGGITY BLACKSTREET STEAT OR DRD ONTERSCOPE)	15	19	9	DON'T WANNA BE A PLAYER
7	7	39	ONLY YOU 112 FEAT THE NOTOROUS BLG. BAD BOWNESTAY	21	20	9	I LOVE ME SOME HIM TONE BRAKTON SLAFACE ARISTRO
,	6	11	HYPMOTIZE THE HOTOHOUS B.L.G. (BAD BOY/MARSTA)	21	21	13	CAN'T NORODY HOLD ME DO! PUTF SACOY ITEAT MASE HAD BOY
,	3	7	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)	z	25	49	TOUCH ME TEASE ME
10		10	ASCENSION (DON'T EVER WONDER)	I F		22	HORDDY

24 17 9 S MILES TO EMPTY
MIDWINSTONE SALEWORKEPIC
25 12 35 YOU'RE MAKIN' ME HIGH
TOM BRUITON SAFACEARISTA

**B&B SINGLES A-Z** 

ASCAPTION THE ASCAPTION WHILL GROW, ASCAPTION WITH 
CHAPT STOP NO PLATER PROMOTION OF TRUSH SHE 
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MAY CITY O'ROOK BATMAN E. SODIEN Combo.

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A STORY AND A COMMON TO A STORY AND A STOR

Billhoard

Hot R&B Singles Sales.

SoundScan®

AST WEEK AND SALES ON MEEK 38 34 15 HAVE A LITTLE MERCH 1 5 MY BOOY (30) 53 17 DO YOU LIKE THIS (6) - 1 SHOWDOWN 2 2 13 MY LOVE IS THE SHIRM D 4 12 BUTTA LOVE (ID 49 4 ALL OF MY DAYS 4 3 14 YOU MAKE ME WANNA 42 45 24 I'LL BE MISSING YOU 5 5 4 FEEL SO GOOD 43 40 13 DON'T SAY E & a SOOK IT 2 NOTHE HAN SUPADUPARLY) 44 33 3 INFATUATION 1 9 THE ONE I GAVE MY HEART TO 45 41 5 DJ KEEP PLAYIN IGE D 9 13 WHAT ABOUT US 47 38 4 CLOSER (1) 11 9 THEY LIKE IT SLOW E S RISE 18 9 9 4 SEASONS OF LONELINESS 11 10 13 I CARE BOUT YOU (d) 54 7 HEAVEN 12 13 13 ALL CRIED OUT 50 52 4 THE BREAKS 51 37 19 SOMEONE 14 14 3 MOURH YOU TIL I JOIN YOU 52 42 17 INVISIBLE MAN 15 15 8 LAST HIGHT'S LETTER (53) 57 5 GET IT WET TE 21 3 I DON'T EVER WANT TO SEE YOU AGAIN SE 59 3 WHAT I NEED 17 16 4 SO GOOD 55 55 15 HOW YA DO DAT 18 20 12 I MISS MY HOMIES MCCER FOLING 56 45 15 THE WAY THAT YOU TALK ST) 74 6 WORKIN OUT 19 19 9 EVERYTHING 26 19 19 UP JUMPS DA BOOGIE GD - 1 LILUES 55 44 7 IMMA ROLLA 21 17 9 IF I COULD TEACH THE WORLD 27 4 PM HOT A PLAYER 66 SS 13 AS WE LAY 23 22 11 HONEY MARKAN CAREST ICOLUMBUS II) 75 2 COAST TO COAST (24) 24 5 DON'T STOP THE MUSIC 62 51 11 FM NOT A FOOL (25) 30 4 IH HARM'S WAY 63 56 12 NEED YOUR LOVE

(36) 42 2 SHOW ME LOVE 27 23 7 TOO GONE, TOO LONG 65 73 10 CROOKED GREEN PAPERS 88 47 13 WE CAN GET DOWN 29 25 13 BACKYARD BOOGIE 67 63 2 BLAZING HOT NO A SMOOTH STREET LIFEDIANGES 29 26 5 BABY YOU KNOW 38 29 21 NOT TONIGHT 35 7 HEVER WANNA LET YOU GO 32 32 5 MAN BENING THE MUSIC 33 36 17 NEVER MAKE A PROMISE 34 31 14 AFTER 12, BEFORE 6 35 39 19 GOTHAM CITY 36 28 10 AVEHUES 37 43 17 MO MONEY MD PROBLEMS 75 60 6 DO ME BASY

4 ALRIGHT WORKE \_ 10 KISS AND TELL TE - 9 IT'S ALRIGHT D - 1 UP & DOWN 72 68 23 THINGS JUST AIR'T THE SA \_ 19 WHEN YOU TALK ABOUT LOVE 76 - 28 G.H.E.T.T.O.U.T.

SMCCadesh's, SMCAmescer, SMCStar Image, Insures CAPAC, Unidec) WSM TEXESSESS (Color Cub, SMCCarrie Gueen, ASCAP)

WHATTYRE CONTROL SHOPE SHAPE S 18. YOU SHOELD BE MINE (BONT MASTE YOUR TIME) (I'VE April, ACCAYON(O' Book, ACCAYONIN Condex, ACCAYON BAA Master Retha, ACCAY MCA, EAs The Price Is Right, EMA Cynations, ONE 18.

12 9 8 CUPIO 112 (SAD BOYGARISTA)

13 11 31 PONY

# Billboard HOT R&B SINGLES

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COL-LECTED, COMPILED, AND PROVIDED BY Sources

MEEK IND ON HART YER TITLE OF IA VIII No. 1 \* \* 1 wast at No. 1 (52) NEVER WANNA LET YOU GO JEROM "DEE JAM'S HOW TO BE A PLAYER" co PURE TARRETT HE PERMITTENDE TARRETT EEEL SO GOOD (EDOM "MONEY TALKS" **▲** MASE OTHAM CITY (FROM "BATMAN & ROBIN") 4 SEASONS OF LONELINESS A A BOYZ II MEN AALIYAH (59) ◆ MILESTONE THE BREAKS YOU SHOULD BE MINE IDON'T WASTE YOUR TIME! sn (64) NEW (15) (33) DON'T EVER WANT TO SEE YOU ACAIN A MEAVEN UP IUMPS DA BOOGIE • ◆ MAGOO AND TIMBALAND JAGGED EDGE FEATURING OA BRAT & JD 24) MOURN YOU THE LIGHT YOU THE WAY THAT YOU TALK ◆ BONE THUGS-N-HARMONY LCOULD TEACH THE WORLD ◆ BEBE WINANS NOT TONIGHT FROM HIOTHING TO LOSE!) ▲ ◆ LI, KIM FEIT DA DRAT, LEFT EYE, MISSY ELLDOTT & ANGE MARTINEZ (78) MR. MONEY LOC FOR YOU ◆ KENNY LATTIMORE TAKE IT TO THE STREETS 84 75 (82) NEW▶ . PUFF DADDY & FAITH EVANS (FEATURING 112) (36) • BROWNSTONE 9.5 ◆ LAURNEA IT'S YOUR? ♦ WILTANG CLAN (38) CROOKED CREEN PAPERS CO (ID) (T) BEFORE WORKIN' OUT ◆ WILLIAM BECTON & FRIENDS ◆ JAMIROQUAL YOU AIN'T HEARD NOTHIN' YE SHOW ME LOVE DO YOU LIKE THIS THE WINT BOUNCE BABY BOUNCE HP & DOWN 9) NEW Records with the greatest nightly and sales gains this week. Gr IAI certification for sales of 500,000 units. A RIAA certification

BILBOARD NOVEMBER 22, 1997

#### SIMMONS STEPS INTO SPOTLIGHT (Continued from page 24)

says Denise Weathersby, senior direc-

tor at Warner/Chappell Music, which administers Simmons' catalog, "The success is shown in the last three to four years when he's had three No. I s, two of which he wrote 100%: singi Dru Hill's 'In My Bed' and the Monica

song 'Why I Love You So Much.' Weathersby adds that Simmons' reputation as a hitmaker means that unlike many songwriters, he has the clout to call an A&R executive and collaborate on material for an artist, rather than have songs sitting idly, waiting to be placed. "He's very professional and very nice; he doesn't have a lot of songs lying around," she says.

Simmons says that the artist with whom he would have most liked to work is no longer with us: Marvin Gaye. But working with veteran songwriter Mayfield, now a quadriplegic, on his Warner Bros. album World Order" was one of his most inspirational experiences.

"He is this wise person who enlightens you so much, and be knows so much, it was just an honor to even be in his presence," says Simmons. "I couldn't believe I was with him . . . When you think you're having a bad day, you are not having a bad day; if you think you've got it hard, you do not have it hard. That's what Curtis showed me-that it's not just all about music and success. It did a lot for me to be around him; it made me value my life, because his spirit is not broken

Originally from Indianapolis, Sim mons learned drums at age 8. He began gigging in a local band called Manchild with Edmonds, playing dances, parties, and clubs and writing music in the off hours. Then Edmonds joined the Deele in Cincinneti and Simmons remained with Manchild. When the Deele signed to Solar and began seeing some success, Simmons got a call from his friend.

"Kenny said, 'Hey, I'm in this group, do you wanna come on tour with us and just play?' I couldn't be in the group because the group was already formed, and L.A. was the mer, but I could be a side musician. So I said, 'Sure,' because it was better than what I was doing," says Simmons. "So I ended up going to Cincinnati and hooking up with them. and we did a tour with Luther Vandross and a lot of other people. I was the percussionist, played keyboards, and sang. We worked a lot. But we were always writing on the road, always pursuing music

Going on the road got tiresome for the Deele, and watching the early success of Jimmy Jam and Terry Lewis as producer/songwriters inspired the trio. When Solar president Dick Griffey offered them a chance to contribute songs to the Whisners in 1986 Reid and Edmonds wrote "Rock Steady while Simmons and Edmonds penned "In The Mood." Reid and Edmonds told Simmons he'd better come out to Los Angeles to concentrate on sons writing, so the three holed up in a Hollywood apartment, churning out tunes.

"Every day there was somebody coming by the apartment to listen to ngs: James Ingram, Karyn White, Paula Abdul, Sheena Easton," says Simmons, "And we had this big board on the wall that had all these songs listed for different people, so we did what we called 'the Juggling Act': We'd move one song from here to bere to here. We

manufactured songs, and it was pretty crazy. Those were actually the funnest days. All I can remember doing was writing songs-I didn't have a care in the world. It was all about waking up and saying, 'Whot are we working on today?

In 1989, Reid and Edmonda moved to Atlanta and established LaFace Records, and Simmons worked with them in the studio, contributing to the soundtracks to "Boomerang" and "The Bodyguard"; albums by TLC, Braxton. and Usher; and outside projects for a variety of acts.

"While I was behind the scenes, I was sharing in the success of the songs," says Simmons. "And while L.A. and Face were getting the accolades for being the producers, I was not a producer at that point and didn't care to be a producer. I really just wanted to write songs, and I enjoyed that." But as the workload got bigger, the producing duo began to push Simn andle more production chores.

Though he wasn't anxious to go it alone, Simmons has become more confident about his solo talents and now has a number of pending projects, ong them tracks for Xscape, Tamia, CeCe Winans, and Monica. In a few years, Simmons sees himself tackling soundtracks, much like Edmonds, though he has no interest in running

a record label. "I'm pretty content with what I have, with my little world," says Simmons, who is raising a son and daughter from his first marriage, "I'm happy being a songwriter. If I tried to have a record company it would take me away from that, and I don't think I would be good at that day to day. I'd rather be in my workroom with my equipment or in the studio."



Puttin' On The Ritz. Grammy Award-winning blues artist Keb' Mo' was the factured entertainer at La Grande Affeire, the annual gala of Sony Music Entertainment and Toyota Motor Sales U.S.A. The thama of the event was the Harlem Renaissance, end it was held as part of the Congressional Black Caucus Annual Legislative Conference. Shown, from left, are LeBaron Taylor, senior VP of Sony Music Entartainment: Keb' Mo': and Kweisi Mfume, president of the NAACP



Big 'Ol Box Of Soul Performances. Sixties soul icons Earl Palmer, drum and Bull Parks of Bull & the Matadors performed at the House of Blues (HOB) in Hollywood, Calif., in support of Rhino Records' six-CD, 144-track 'Beg, Scream & Shout! The Big 'Ol Box Of '60s Soul" compilation, Sponsored by Rhino, HOB, Borders Books & Music, Honda Motorcycles, and area radio stations, the event was part of e weekend-long promotion for the set that included performances in Chicago, New Orleans, Boston, and Cambridge, Mass. Other performers included Sam Moore of Sam & Dave, the Bar-Kays, Clarence Carter, Solomon Burke, Tyrona David, Sam McClain, Johnny Taylor, and more. Pictured backstage, from left, are Barry Benson, urban promotion manager for Rhino Records; Qu Newell, senior product manager, urban catalog development, for Rhino Records, Palmar; Gary Stawart, senior VP of A&R for Rhino Records/co-producer; David Gorman, co-producer; Jim Neill, senior director of national promotion for Rhino Records: and Parks.



STREET HEAT: We know rap is a flavor-of-the-month genre, and if any rapper steps away from finicky fans for too long, he or she may as well ang up the microphone. With this issue's chart success, Rakim breaks that mold, as his first solo outing, "The 18th Letter" (Universal), springs 79-1 on Top R&B Albums after falling victim to street-date violations last sue. The artist, who was once half of Eric B. & Rakim, never scored a No. 1 bow with that act. Rakim's set narrowly edges out Jay-Z's sopho-more package, "In My Lifetime Vol. I" (Roc-A-Fella/Def Jam/Mercury), by 1,500 units, forcing Jay-Z to settle for No. 2, although he nabs the percentage-based Pacesetter trophy.

The overall SoundScan panel tells a slightly different tale than do R&B ore stores, as Jay-Z gets the nod at No. 3 on The Billboard 200 for sales of 138,500 units, while Rakim hows at No. 4 with 136,000 units. Like Rakim's, this marks a best-ever entry for Jay-Z, whose debut set, "Resonable Doubt," scanned 43.500 and debuted at No. 23 on The Billboard 200 while peaking at No. 3 on Top R&B Albums.

Eric B. & Rakim first charted in August 1987 with "Paid In Full," which peaked at No. 8 on Top R&B Albums. The pair charted three subsequent albums and then split in 1992. To date, only Rakim and EPMD, whose "Back In Business" (Def Jam/Mercury) sits at No. 25 on Top R&B Albums, have been able to take five-year breaks and still have chart suc-

BODY BUILDING: As predicted here last issue, LSG's "My Body" (Elektra/EEG) garners enough muscle to take the No. 1 slot on Hot R&B Singles, as both Usher and Somethin' For The People continue to lose points at a rapid pace. "My Body" gains an additional 10% among core stores and holds the apex on Hot R&B Singles Sales for another week, although radio leads the charge to the top of the overall chart. On the Hot R&B Airplay list, the song picks up another 5.5 million listeners and a 25% audience increase and moves 16-10 with 96 supporters out of our panel of 105 R&B monitored stations. Stations leading the charge include WFXA (55 plays) Augusta, Ga.; KBXX (52 plays) Houston; WJMI (49 plays) Jackson, Miss.; and WPEG (47 plays) Charlotte, N.C.

REMEMBER ME: I guess it's a sign of the times that in the same week that all eyes are on the battle for No. 1 between Rakim and Jay-Z, Bobby Brown's "Forever" quietly lands the Hot Shot Debut at No. 15 on the Top R&B Albums list while securing a No. 61 entry on The Billboard 200 (19,500 units). Brown's last outing, "Bobby," scanned 107,500 units in its first week at retail, landing a No. 2 debut on the big chart in September 1992. "Feelin' Inside," the first radio track from "Forever," peaked at No. 42 on Hot R&B Airplay and now sits at No. 67 with 70 Broadcast Data Systems R&B supporters.

P-FUNK: As Master P's dominance of urban America continues, it's only natural that newly acquired fans search for a taste of his earlier material. To quench the P thirst, No Limit has reissued "The Ghetto's Trying To Kill Me," the rapper's first commercial recording, which bows at No. 1 on Top Pop Catalog Albums with sales of 52,500 units. Because the album was originally released in 1992, the set falls within Billboard's catalog criteria.

# RURRI INC UNDER

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MS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/OISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEDS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	7	8	WAIT A WHILE ERICKA NANCEY (RCA)	14	22	2	WHATEVER U WANT
2	10	2	TEAR OA CLUB UP '97 THREE 6 MANA (RELATIVITY)	15	18	5	UM RAH
3		1	MADAME BUTTAFLY	1	2.0	H	AFEAL ITHATZ ENTERTAINMENT COPPER SU
-	F	Ŀ	YOUNG MC (OVERALL)	16	4	6	SO AMAZING TOTAL COMMITMENT (560 MUSICIEPIC)
4	3	3	DO IT ON THE UPSIDE IS BALL (MARINER BAGS )	17	13	13	LET ME HOLLA AT CHA
5	2	3	WHAT U GOTTA SAY RODNEY O INEW DUEST/OPHILIGHTYEARS	18	21	11	PUT THE MONKEY IN IT
8	-	1	I'M THINKIN' CARL HENRY ICHC)	16	-	1	SO HOT C: SAS FEATURING B B O. (LETHAL)
7	9	6	HOLIDAY WYTOHOCCTOR (DRG/MIZED NO/ZE/MIZERSCOPE)	20	-	1	PUFF IN GOT TO GIVE IT UP
8	14	2	PAPI CHULO FACISSET TOTANCOS DUNGRINO DAN NO DUT THORU.	21	23	14	SUPERNATURAL WILD DROME INCA
8	6	7	BE MY PRIVATE DANCER THE 2 LIVE CHEW (LIE JOE)	22	-	10	HOOOLUM
10	-	1	IT'S RAINING MEN THE SEQUEL MARTHA WASH FEATURING HUPAUL (2008)	23	25	8	BUBBLIN' CRU (VICLATOR/DEF JAMMERCURY)
11	8	11	IT'S ABOUT TIME LA NASH FEATURING JEWIELL (MENES)	24	-	1	UNIVERSAL MAGNETIC
12	15	7	A SMILE LIKE YOURS	25	20	3	HANDLE YOUR SIZNESS

13 II 7 PARTY PEOPLE

# Hot Rap Singles...

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THIS	VAST	2 WKS AGO	WKS. ON CHART	COMPLED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS OULLECTED, COMPLED, AND PROVIDED BY SOUND SCHOOL TITLE LABEL & NUMBER DISTRIBUTING LABEL LABEL & NUMBER DISTRIBUTING LABEL
1	1	1	4	* * * NO. 1 * * *  FEEL SO GOOD (FROM "MONEY TALKS")
2	2	19	3	MOURN YOU TIL I JOIN YOU NAUGHTY BY NATUR
3	5	2	12	I MISS MY HOMIES ◆ MASTER P FEAT, PIMP C AND THE SHOCKE
4	4	3	19	UP JUMPS DA BOOGIE   ← MAGOO ANO TIMBALANS
5	3	4	6	IF I COULD TEACH THE WORLD + BONE THUGS-N-HARMON
<b>6</b>	,	11	4	* * * GREATEST GAINER * * * I'M NOT A PLAYER + BIG PUNISHE
7	6	5	14	BACKYAR O BOOGIE ◆ MACK 1
8	9	7	21	LIST UP OF THE PRESENT SOURCE TO A SET SWIFTER ABOUT AN AGE WATER TO ABOUT BY MIST BLOTT & ANGE WATER BOT SWIFTER DIST. ASSOCIATED TO A MIST BLOTT & ANGE WATER BOT SWIFTER DIST.
9	10	10	6	MAN BEHING THE MUSIC    QUEEN PEN FEAT, TEDDY RILE
10	3	6	10	ANDROES FROM MONEY BLAST)   ARENGES CHAP ALL STARS FEAT PRAS (WITH NY MAN)  ANDROES FROM MANY BLAST)
11	12	8	17	NO MONEY MO PROBLEMS ▲ ◆ THE NOTORIOUS BIG IFEAT PUFF DADBY & MASS
(12)	NET		1/	SHOWDOWN • E-A-SKI FEATURING MONTELL JORGAN
_	_	_	-	FIL BE MISSING YOU ▲* PUFF DADDY & FAITH EVANS (FEAT 112
13	14	12	24	
14	15	20	10	OFF THE BOOKS THE BEATNUT  CLOSER CAPONE -N- NOREAG
15	11	9	4	
16	16	14	5	
⑪	17	15	5	HELIEBLITI CREATOR 5 WAYERS BEAT 96001 WILANTIC
18	18	18	3	
19	13	17	. 7	KELLEUK LOC N EP 70310
30	26	25	4	COAST TO COAST O'MEK
21	20	13	11	ME AND MY CRAZY WORLD   LOST BOY
22	25	22	14	CROOKED GREEN PAPERS   ★ KINFUSION  ** INFORE DAWN 16475-044000
23	21	31	. 7	BLAZING HOT  KURUHISEFET LIFERWINE 78[ASIALL AMERICAN   NICE & SMOOTH
24	30	21	20	TAKE IT TO THE STREETS   RAMPAGE FEAT, BILLY LAWRENCE IN THE PROPERTY OF THE P
25	28	23	4	PHENOMENON  • LL COOL  (1. DEF JAM 56808) 1 MERCURY
26	27	24	3	WHAT U GOTTA SAY ROONEY
27	24	-	2	BOUNCE BABY BOUNCE FRAZ
28	43	41	24	LOOK INTO MY EYES (FROM "BATMAN & ROBIN")   + BONE THUGS N-HARMON TO DELIBERTHEES AND RELATIVITY
29	40	32	16	DOWN FOR YOURS ◆ NASTYBOY KLICK FEAT. ROGER TROUTMA
30	NE	*	1	PAPI CHULO ◆ FUNKDOOBIEST FEAT DAZ DILLINGER AND COBRA RE
31	19	16	12	REMINDING ME (OF SEF) ◆ COMMON FEAT CHANTAY SAVAG
32	37	39	8	SUNSHINE    JAY-Z FEAT, BABYFACE AND FOXY BROWN  (1) RIGHT AND STATES AND STA
33	38	29	11	THE A THE ACT AND CHART PROTECTION  MAN OF STEEL STROM "STEEL"   SHOULD STEEL STROM STEEL"  SHOULD STEEL STROM STEEL TO SHOW AND A STRONG STEEL STRONG BUSINESS OF STRONG
34)	NE	*	1	
35	33	34	7	IT'S YOURZ
36)	49	37	21	C U WHEN U GET THERE (FROM "NOTHING TO LOSE") ● COOLID FEAT 40 THEN
37	32	30	10	SOMEBOOY ELSE   CI (0) IT HIDLA 34100/SISLAND
38	44	43	16	BE THE REALIST TRAPP, TUPAC & NOTORIOUS BLICE OF THE PROPERTY WASHINGTON TO THE TOTAL THREE TOTAL THREE TOTAL TRAPP.
39	35	33	5	II 3 AGOOT TIME E.A. HOWAR PENTURING JEW EL
40	22	46	6	CAN'T STOP
41	34	27	9	GET UP  CLUDI ITH GUTHLESS 78TO7/EPIC  ◆ N
42	42	45	13	LGOT DAT FFELIN' OLKOO
(43)	RE-E	NTRY	6	BE MY PRIVATE DANCER THE 2 LIVE CREATER
44	39	44	7	THE JOINT PROPERTY FOR THE STATE OF THE STAT
45	29	26	8	BUMP'N IN YOUR TRUNK MAO DOG CLIQU
(46)	RE-E	NTRY	17	WHO U WIT LIL JON AND THE EAST SIDE BOY PARTY PEOPLE OF THE PROPERTY OF THE PR
47	46	42	7	
	_	i i	28	
48	48	-		
48 49	48	40	28	FIGURE ONLY SHOW YE WOTETY — WISTER FAIL STAIN MOREN, MAY WE B DOLA ONE OF CHICK TO, NO 1 SMAT SAID SEMENTARY SMILE   SMILE   SMALLE   SCHOOL TO THORSE ASSAULATION  FREAK NASTY  FREAK NASTY

☐ Records with the greatest sales gains this week. ◆Videoclip availability ◆Recording industry Association Command were one greeners areas gereen Disk work. \*\*Officering availability\*\* diffectoring Industry Association
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#### COMMENTARY

(Continued from page 6)

entire "avalanche of crud"-as film critic David Denby describes the inescapable crush of violent, perverse, and puerile media messages inundating today's marketplace-and its connection to America's deepening moral crisis. This is about the whirlwind we've created from allowing the permissive, anything-goes mentality that permeates the media culture to define

our values. I've come to the conclusion that the collective media culture is not just offending our basic sense of decency, it is seriously affecting our attitudes and bebayior and through its awesome reach is worsening some of our most pressing problems. I would go a step arther and say that the media culture, by helping to define our values down, is undermining our ability to fix much of what ails our society. Whose values are we talking shout?

It is a question that usually follows any complaint about a TV program being morally offensive or a bill promoting a

moral goal. We are talking about basic values that do not belong to one generation, one religion, or one political party. They are every American's pirthright. We as a nation may have often failed to live up to them, but that never stopped us from accepting their universality or aspiring toward them. But over the last few decades, our mmon commitment to these values has gradually eroded to the point where we cannot even agree that it is wrong for a record company to profit from music that teaches kids to resolve disputes by putting a bullet through the temple of their antagonist. It was the horror of this kind of music that prompted Bill Repnett and me initially to come together We annealed to the corporate sponsors of gangsta rsp and other deeply offensive music to recognize that their products were helping to cheapen the value of human life. Eventually, Time Warner did sell its share in a gangsta rap subsidiary. But we made the same plea to executives at Sony Music, which is responsible for distributing a record by a metal band called Cannibal Corpse that describes in grisly detail the rape of a woman with a knife, and Sony executives hid behind the fig leaf of creative freedom

Welcome to the values vacuum, what might be described as that amorphous area where moral certainty fears to tread, where traditional ideas of right and wrong have gradually been worn

ing them.

This would all be troubling in its own right, but it is all the more threater when we consider what is filling the values vacuum today: the TV producers, the movie moguls, the gangsta rappers, and a host of other players within the electronic media-cultural complex These trendsetters exert an extremely powerful hold on our culture and our children in particular, and they often act as if they have had little or no sense of responsibility for the harmful values they are purveying.

For example, a spokesman for Sega Genesis, which marketed the video game "Primal Rage," said when asked about a scene that shows the winning combatant lift his leg to urinate on his dead opponent. "We are entertainment providers. It is our policy not to limit the product or censor the product."

Judging from what is getting massmarketed today, Sega's policy is unfor-tunately a common one. Take daytime TV shows: Sex acts that I didn't even know existed while growing up are now being openly discussed on pro-grams with millions of young children watching. Or the world of gangsta rap: PolyGram felt no communition about putting its money behind a song titled

These products and others like them are sending the worst kind of messages

Slan-A-Ho.

Of course, I am not suggesting that the media is singlehandedly responsible for gun violence or teenage pregnancy or even the widening of the values vacuum. But the media is helping to make a bad situation worse, and the collective force of the messages it communicates is helping to coarsen our public life and lower our standards. Now that silver lining I alluded to. The good news is that the "Revolt of the Revolted," as Bennett and I have called our fight, may have had some positive influence in prodding better corporate citizenship and producing more uplifting and pro-social entertainment.

But this is only the beginning. We as individuals and communities must continue to put pressure on the media giants to accept that they have certain responsibilities as members of a broader community and to recognize that they have the power to raise us up, as well as to drag us down. In the meantime, parents must exercise more responsibility over what our children are watching, listening to, and doing.

Adapted from a speech delivered at Notre Dame University



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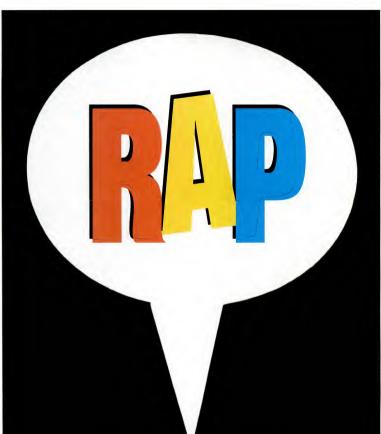
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THE BILLBOARD SPOTLIGHT



# WHAT'S UP: The state of The Nation

'97 has been about cliques, blow-ups and Benjamins. Will the same forces shape '98'.

#### BY HAVELOCK NELSON

On Jan. 1, 1998, Grandmaster Flash, one of the three pillars on which hip-hop

culture rests, turns 40.
Before we look ahead,
let's reflect on how
things developed over the past year in the genre Flash helped pioneer.

1997 seemed to be the moment of

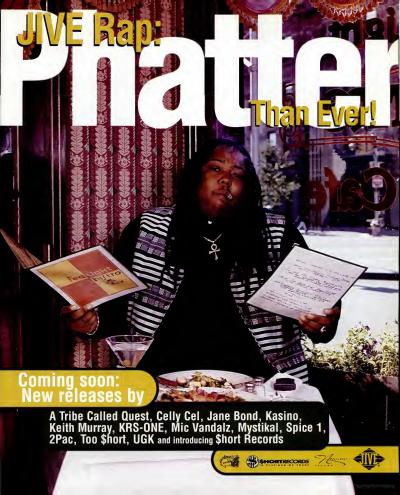
1997 seemed to be the moment of
the clique, with acts hooking up left
and right all over. Among them: Nas,
Nature, Foxy Brown and AZ formed the Firm All
Stars; Lil Kim made a record, "Ladies' Night," with
Angie Martinez, Left Eye, Da Brat and Missy
"Misdemeanor" Elliott: and the No Limit, Bad Boy
and Refugee Camp All Stars musical families of
artists all connected, collaborated and traded lines
with each other. Putting artists together seemed to
be a way for labels to piggyback emerging acts on
ton of established ones to assist the game of gettop of established ones, to assist the game of getting over in an ever-competitive marketplace where many new acts die way too quickly after they are born.

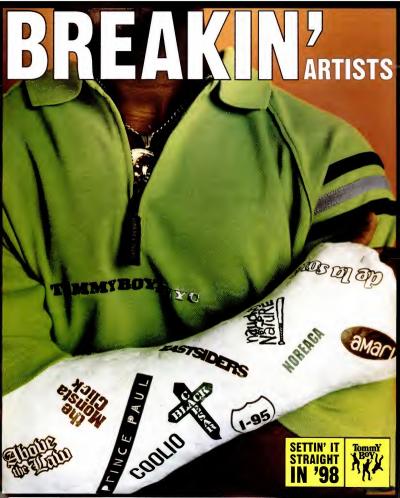
With a resolutely independent philosophy and mind-set, the New Orleans magni Master P. and his Priority-distributed No Limit label have emerged as a market force to be reckoned with

Continued on page 35

Puffy" Combs' influence run deep, and whether one is

speaking about track









Chicago's Common, with mom, drew raves but, unthout deep promotional pockets, found competition tough.

#### WHAT'S UP Continued from page 32

As Monica Lynch, president of Tommy Boy Records, points out, "It's very unhealthy for the business when, in order to get success, you have to have those associations or people don't check for you because you aren't down with

the right person."

The year's biggest musical and marketing stories concerned No Limit's Master F and Bad Boys. Limit's Master F and Bad Boys and the stories of the stori

#### PUFF BLOWS UP

But without question, this was the year Pulfy blew up larger than ever, bigger than anyone else. He was The New King Of Hip-Hop.<sup>2</sup> as Roding Stome magazine probeen years in the making, and with a slew of production and remix credits for such best-selling artists as Notorious B.I.G., Busta Rhymes, The Lox, Mase, Mic Geronium, Mariah Carty, Faith Boy artist and CEO, along with his Boy artist and CEO, along with his

Putting actists together seemed to be a way for labels to piggyback emerging acts on tog of established ones. to assist the game of getting over in an evercompetitive marketplace where many new acts die way too quickly after they are born.

Hinnen production squad (which boants names like Nasherim Myrick, Deric "D-Bort Angelettie, Stevie J. and Ron "Amen-Ra" Lawrence), was behind many of the hugest hijo-top hits of 1997. Combs' influence ran deep, and whether one is speaking about track construction or record protoion, lib name was on the lips the production of the produ

strongly linked to the late-70s, early-80s rhythm machine. His studio style thoroughly interpolated, sampled and looped the boungy, back-in-the-day works of such artists as David Bowie, Diana Ross,

Kool & The Gang and Nick Ashford & Valerie Simpson.

ford & Valerie Simpson.

"History repeats itself," says director Brett Ratner, who was present when Dama Ross" I'm present when Dama Ross" The Brette Brette

SLAMMIN'THE FOCUS
Drifty pets praised for his "incredible work ethic" and "sharp
marketing savey," but his particular brand of creativity, which has
affected and altered both the
image and style of all things hiphop, gets slammed. He's often
knocked for making rap such a
narrowly focused thing. His success is certainly warranted," notes
sin Harry Allen. "But his success
has come at a cost to the kind of
diversity you can get when it a

comes to hip-hop.

"Hip-hop has always worked best when there was a multiplicity. It never worked well when there was one style or artist dominating. Whether you're talking about the reign of Hammer or Run-DMC, stagnation always crept in when one style or artist ruded."

one style or artist ruled."
"Hip-hop has become pop music because of Puffy and his influence," adds Faith Newman, VP of A&R at Jive Records. "It has kind of taken away every last bit of Continued on page 42



### THE SOUNDTRACK

FEATURING NEW TRACKS BY

ONYX + WU-TANG CLAN AMARI

MACK 10, BIG MIKE + D.J. U-NEEK (featuring EWF)

DAVE HOLLISTER teaturing REDMAN & ERICK SERMON

SECTION 8

ERIC BENET + THE ROOTS

NOREAGA featuring NAS + NATURE

BLACK CAESAR MIA X featuring FIEND + MAC

RUFUS BLAQ SOMETHING FOR THE PEOPLE

> EASTSIDERS featuring SNOOP DOGGY DOGG

MORE BLAZIN' STYLES THAN INTERSTATES GOT MILES!!



SETTIN' IT STRAIGHT IN '98

What's Due: A Rap Release guide

ATLANTIC RECORDS, including BIG BEAT/BLACKGROUND/ CREATOR'S WAY

&ALOR'S WAY. Timbaland & Magoo, "Welcome To Our World" (Blackground Entertainmenh) (November) 69 Bovz, title TBD (Big Beat) (January) Fat Joe, "Don Cartegena" (March) LA The Dark Man, TBD (Big Beat) (early '98)

ATTITUDE RECORDS
DJ Trans, TBD, (November)
Squirrel, "Da'lzm," (November)

BAD BOY/ARISTA RECORDS

Notorious B.I.G, TBD (spring) The Lox, TBD (November) Mase, "Harlem World" (November)

COLUMBIA/RUFFHOUSE RECORDS

Will Smith, "Big Willie Style" (Novem Jena Si Qua, "Jena Si Qua" (January) Lauren Hill, TBD (spring) John Forte, TBD (February/March) (November)

DEATH ROW RECORDS

ATH ROW RECOMP.

Daz Dillinger, "Revenge, Retaliation And Get Back" (December/January)

Operation From the Bottom (OFTB), "Operation From The Bottom" (December/January)

The Outlawz, "Retribution" (February/March)

DEF JAM/ROCK-A-FELLA RECORDS
Jay Z, "In My Lifetime" (Roc-A-Fella) (November)
Redman, TBD (December)
Method Man, "T2: Judgment Day" (December)

Snow, "Snow's Greatest Hits" (November)

EPIC/RZA/RUTHLESS RECORDS

MC EInt, "Last Man Standing" (Epic) (November)
MX (Nation Unknown), "NX, (Nation Unknown)"
(Ruthless/Epic) (November)
Cappadoma, IBD (RZA/Epic) (early "98)
Ghöstface Killa, TBD (RZa/Epic) (March)
MC Ren, TBD (Ruthless/Epic) (early "98)

FULLY LOADED RECORDS
Ghetto Mafia, "Straight From The DEC,"

(November) Lord Of Healers, "Lord Of Healers," (December) One 5 Sex, "One 5 Sex," (December) Big Reg, "Big Reg," (December)

Various Artists, "The Difference" rap compilation (early '98)

INTERSCOPE RECORDS

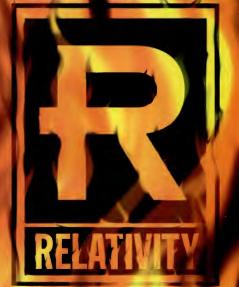
Queen Pen, "My Melody" (Little Man Records) (November) Witch Doctor, "A.S.W.A.T. Healing Ritual" (February)

ISLAND BLACK MUSIC/LUKE RECORDS Luke, "Changing The Game" (November)

Continued on page 38



# WE'RE ON FIRE!







## H-Town



## E-A-Ski



### Common



# Three 6 Mafia



# Mo Thugs Records



### WHAT'S DUE

Continued from page 36

Various Artists, "Fat Ones Of Hip Hop Vol. 2" (November)

JIVE RECORDS Spice 1, "The Black Bossalini (AKA Dr. Bomb From Da Bay)" (November) Mystikal, "Uppredictable" (November) Celly Cel, TED (early '98)

LOUD RECORDS

Dead Prez (LC), TBD (March)
Big Punisher, TBD (January)
LV, TBD, (PMP) (spring '98)

MCA/MTUME MUSIC GROUP GP Wu, "Don't Go Against The Grain" (January) Cosmic Stop Shop, "Da Family" (January) Chill, TBD (February) Li 'O, TBC (Gearly '93) New Child, TBC (Gearly '93) Non-Chalant, TBD (Gearly '92)

Diamond D, "Hatred, Passions & Infidelity"(November) Paula Perry, TBD (early '98)

NOO TRYBE/VIRGIN RECORDS AZ "Pieces Of A Man," (Noo Trybe) (early '98) Rappin 4-Tay, "4 Tha Hard Way," (Noo Trybe) (November) (November)
Luniz, "Lunitik Muzik," (Noo Trybe) (November)
5th Ward Bovz, TKA (Noo Trybe) (November)
GangStarr, "Moment Of Truth" (Noo Trybe)
(February)

PENALTY RECORDS
DFC, "The Whole World's Rotten" (November)
CellBlock, "Face Off" (February)

### PR RECORDS

Neighborhood Clicc, "It's Your Own Life"
(November) LAD. "I Wanna Be Your Man," (December)

### PRIORITY RECORDS

Various Artists, "In Tha Beginning," (November) AllFrumThal, "AllFrumThal," ('98) Ice Cube, "War & Peace" ('98) Cocna Brovaz, TBD ('98)

RED ANT/JIREH RECORDS Salt & Pepa, "Grand New" (Red Ant) (November) Spinderella, "Spinderella's Ball" (February) Sons Of Man, "Sons Of Man" (early '98) Militla, TBD (January)

RELATIVITY RECORDS
Three G Malia, "Chapter II, World Domination"
("November Lake", "Chapter II, World Domination"
("Aski, "Early Maker", "Aski, "Carly Maker", "Aski, "Carly Maker", "Aski, "Carly Maker", "Aski, "A

(January) Di Honda, TBD (January) Poetic Hustla'z, "Trials & Tribulations'" (Mo'thugs/Relativity) (December)

UNIVERSAL RECORDS
Rakim, "The 18th Letter/Book Of Life" (Universal)
(November)

UNTERTAINMENT RECORDS (formerly Undeas Records) Cameron, TBD (spring '98)

WARNER BROS. RECORDS
Nadanuff, "Worldwide" (November)
Raw Breed, "Blood Sweat & Tears" (early '98) ■







THE PROPERTY OF

Who wrote a produced the PLATINUM plus smash "You Make Me Wanna," which has been No.# 1 on the RaB charts for 10 weeks? I.D.

Who has brought you some of the biggest #1 records in music history? ("Jump," "Always Be My Baby," "Just Kickin' it," "Funkdafied," "You Make Me Wanna,") J.D.

Whose label and production has released nothing but GOLD and PLATINUM acts?
( Da Brat, Xscape, Kris Kross and So So Def Bass All-Stars Vol. I & II)

J.D.

Who brought you the chart topping, PLATINUM plus remixes by Oru HIII, "Sleeping In My Bed," Mariah Garey, "Honey," Mary J. Blige, "Everything" ? 1.D.

Who will be bringing you brand new releases in 1998 from Xscape, Da Brat and Jagged Edge?

So So Def

WHO WILL HAVE ONE OF THE MOST ANTICIPATED RAP ALBUMS IN MUSIC HISTORY?

has matured to the point where the phrase "veteran Japanese rap act" no longer sounds weird. One group to whom that label applies is Scha Dara Parr, a talented trio that has been active here since the late '80s. The group's longevity just might be explained by the fact that two of its members-rapper Ani and DJ Shinco—are brothers.

Tokyo Ska Paradise Orchestra and acoustic guitar duo Gontiti. Like pop/rap unit East End X Yuri, SDP has had its music used in a TV commercial "tie-up," and likewise has become part of the Japanese pop-music mainstream. But SDP's music is definitely not as lightweight as East End X Yuri, straddling the boundary between hardcore rap and "rap lite" with



Kawasaki's talented Scha Dara Parr

They hail from Kawasaki, a city immediately south of Tokyo known for its gritty industrial atmosphere. SDP's other member, rapper Bose, is a native of Okayama prefecture in western Japan. Their first break came in March 1989 at the Second DJ Underground Contest at Tokyo club inkstick Shibaura Factory, and in November of that year SDP was the opening act on De La Soul's Japanese tour. They made their recording debut in May 1990 with an album ("Scha Dara Dai Sa-kusen." or "Scha Dara's Big kusen," or "Scha Dara's Big Strategy"), which they jointly pro-duced with seminal Japanese hip-hop figure Takagi Kan on the influential Major Force indie label. The following July saw their major-label debut on Epic/Sony with an album whose title sums up their quirky approach to rap: "Scha Dara Rangeji—Shitsumon: Are wa Nan Da," or "Scha Dara Language-Question: What's That? They currently record for Toshiba-EMI. Since then, SDP has been one of the more consistent Japanese rap groups, releasing a steady stream of albums and singles, often in collaboration with leading Japanese mainstream pop acts such as vocalist Kenji Ozawa,

considerable skill.

Considerable skill.

STEVE McCLURE

MUNICH—The

female trio Tic Tac Toe—Jazzy,
Ricky and Lee—released its provocatively titled debut single 'Ich lind' Dich Scheisse" ("I Think You're Shit") in 1995 on BMG Ariola Hamburg and went on to achieve platinum status with more than 500,000 copies of the track sold. However, that was only the beginning. Since then, the trio has been accumulating gold and platinum discs in Germany left and right. A follow-up single, "Leck Mich am A,B,Zeh" ("Kiss My Ass"), peaked at No. 21 on the German singles chart, followed by "Verpiss Dich" ("Piss Off"), which hit No. I and also achieved platinum status. The hits kept on cominum status. The hits kept on com-ing with the the moving anti-drugs ballad "Warum" ("Why)," which also sold platinum. The group speaks the language of teenagers of the '90s, say its supporters, and radio stations have responded to the demand for their music, airing songs which previously would have been censored, due to provocative lyrics. Says producer T. Börger, "We con-

Continued on page 44

## ın the u.k., The genre works hard at stayin' alive

BY KWAKU

LONDON-Scan through the British rap bandwidth, and what you'll discover is the dogged determination of several small, mostly shoestring labels keeping hope alive with releases selling a few thousand copies apiece.

Surprisingly, at a time when American rap has been crossing over into the mainstream with unprecedented regularity-including chart-toppers by I.I. Cool J, Pull Daddy and Will Smith—few of the U.K.'s largest record companies have significant rap rosters. And of those that have, many are developing artists, while several major contenders—like Island's Tricky. Virgin's Brotherhood and Universal's Definition Of Sounds don't have any new releases planned until early '98. "The record companies aren't looking for British rap," declares Merritt Crawford, a club and radio

"I'm still looking, but there's nothing worth signing," replies Matthew Ross, head of Sony's

black-music division. "We need



people with star quality, like Q-Tip, KRS-One, PE [Public Enemy]." "I signed MC D because he had star quality. I'm not going to sign star quality. I'm not going to sign anything unless I see star quality, because people have got to be-lieve," adds Darcus Beese, A&R manager at Island Records U.K., who also recently signed Different Levels, a hip-hop/drum 'n' bass crew featuring noted jungle MC Stevie

Talkin Loud/Mercury A&R executive Paul Martin says British rap's lack of success to date has been the result of music executives in the market who "didn't understand " But he's optimistic.

rap, but he's optimistic.

"We're producing better rap
now, and it's going to have another
opportunity," says Martin, who is
coordinating recordings by several underground rap acts from which he might sign one or two, or release the results on a compilation next year.

### MERCURY AND GOLDIE It would seem one way forward

for British rap is through blending styles. The album "New Forms" by Roni Size and Reprazent, on the Talkin' Loud label, won this year's



restigious Mercury Music Prize in the U.K. The album mixes rap over drum 'n' bass rhythms, such as on the Bahamadia-rapped title track

On another notable new release, KRS-One rides the drum 'n' bass groove on Goldie's new single "Digital," released in October. However, Goldie's sophomore album, "Saturnz back to next January by London Records. Recent U.K. albums adding rap to the mix include Da-vid Holmes' eclecti-

cally charged "Let's Get Killed" (Go Beat), which includes the drum 'n' bass-underpinned rap "Head Rush On Lafavette," and US3's enchanting jazz/hip-hop fusion "Broadway & 52nd" (Blue Note), which yield ed the top 40 hit single, "Come On Everybody (Get Down)

Those taking a decidedly comercial route in Britain with latefall singles releases have included Manmade, consisting of Black Grape rappers Kermit and Carl. Their EastWest track, "Patches (Of Man) " transforms Clarence Carter's 1970 U.K. bit into a '90s U.K.



inner-city-strife rap jam. Sprinkler, consisting of chanteuse

Chardel, and rapper Lucas, released the pop-R&B-flavored "Tinted Eyes" on Fourth & Broadway/Island. It was preceded by WEA's early-September rerelease of Lucas' three-year-old hit. 'Lucas With The Lid OIL" Sprinkler's second single, "Don't Wanna Work," is set for release sometime between November and January.

### CELTIC CROSSES Afro/Asian crew Kaleef on

Unity/Zomba is set for bigger things with its remake of Hi-Five's "I Like The Way (The Kiss-"It has the potential to cross over and do well, because it's radio-friendly," says Zomba U.K. sales

manager Hans Griffiths of the single, which had early support from BBC Radio 1, the "Chart Show" television program, and pop maga zines Smash Hits and "Top Of The zines smassi Hits and Top Of The Pops." Kaleef's sophomore album, "53rd State Of Mind," released Oct. 20, has "poppy and credible rap tunes," adds Griffiths. It includes "Sands Of Time," a pre-Christmas single, that deals with bereavement and samples the Celtic act Clannad.



Vertigo/Mercury is working with Bully Rag, a rock-based act that infuses rap, whose single "Frantic" was released in October

### STREET REMIXES

Rap act Structure Rize, now igned to Universal, and the R&B/hip-hop combo Desert Eagle Discs (DED), on Boilerhouse/Arista have both been busy remixing American rap and R&B records The former will release material aimed solely at the streets by the end of the year, followed by its official debut release early next year. DED set up its Arista debut with its Continued on page 50



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WHAT'S UP Continued from page 35

grit and grime it has ever had." But Puffy himself can't (and shouldn't) be blamed for all the pre-millennium tension hip-hop fans are feeling at the moment. After all, he's the one mogul who discovered East Coast hero Notorious B.I.G. and co-produced his classic first album, "Ready To Die," as Vibe writer-at-large Michael A. Gonzales points out; he has also worked with bluesy soul stars like Faith Evans and Usher.

The stressful condition stems

from the fact that we are living in an age that actively seeks to com-modify rap and hip-hop culture, and once one sound becomes successful, artists everywhere pick up on it and go running-all the way to the bank. It's like Bad Boy group The Lox says in its twoyear-old underground hit "The Benjamins" (which finally bubbled over a few months ago, after the Fugees interpreted it at the 1997 MTV Video Music Awards), "It's all about the Benjamins, baby!" Because of this fact, a larger-

than-ever gulf developed between

mainstream rap hits and under-



ground jams in 1997. "Either records are mega-mega-successful or they don't do shit, notes Tom-my Boy's Lynch. "The middle ground is now steadily being extracted in rap.



Elektra's Rhone

TOPPING OTHERS' TRICKS Folks raved about records by acts like Company Flow (Rawkus Records) or Common (Relativity), but without big-budget videos and dollars for full-court marketing and promotion campaigns, they burst onto the scene but couldn't

adequately compete with the large corporations looking to create the next superstar. "You can't do a \$75,000 video anymore and still expect to be in the game," Lynch continues. "You have to do a

other on the effects and the trick nses," adds Ratner.
In the cultural realm, the death of Bad Boy artist Notorious B.I.G. was the biggest development, and, according to observers, it somehow forced a change in the audience's mind-set. Ernie Singleton, president of Fully Loaded Records, says, "It's very difficult not to rethink or

refocus when we see our geniuses suddenly taken from us."

turning the spotlight back on hav-ing fun. Even Puff Daddy's tribute

### INTO THE FUTURE These days, folks are once again

record to B.I.G., "I'll Be Missing You," was bouncy and danceable. But for hip-hop to make more creative strides, it requires brave executives sponsoring innovators. That's what Elektra Entertainment CEO Sylvia Rhone did when she signed Missy Elliot, who, with Timbaland, did more to advance hip-hop creativity than anyone in the last year. The duo wrote and produced for Aaliyah,

SWV, Ginuine and others. Their "giddy-up" sound combined ele-ments of U.K. jungle, Miami bass and old-school soul. Another innovative artist was Wyclef Jean of the Fugees, whose Ruflhouse/Columbia solo album "The Carnival" judiciously blended



Indicious blender; Fugee Wuclef Jean

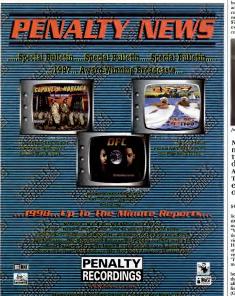
Missy Elliot, with Timbaland, did more to advance hip-hop creativity than anyone in the last year. The duo wrote and produced for aaliyah, swy, ginuine and others. Their "giddy-up" sound combined elements of u.k. jungle, miami bass and old-school soul

\$400,000 or \$500,000 video." Ratner, who directed the \$1 mil-lion clip for "Triumph," the lead single from Wu-Tang Clan's land-mark two-disc sophomore set, "Wu-Tang Forever," offers, "The thing that is evident is that music videos are going the same way as Hollywood movies. Just as films are getting out of hand, driven by visual effects, videos are too. Like 'Twister,' there's no feeling any-more. It's all about the effect."

Like the music, artists seem to be following an I-want-one-ofthose-too way of thinking, and after Busta Rhymes first used a fish-eye lens in his "Wooh Hah (Got You All In Check)" clip, a lot of other folks also had to have it. Everyone's trying to top each

Haitian creole, Spanish, soul, disco, blues, hip-hop and classical music. Looking ahead, Lynch sees the growing number of respected hard-edged rap artists collaborat-ing with successful alternative musicians as an emerging trend following the tour involving Wu-Tang Clan and Rage Against The Machine. She points to the pairing of Kool Keith and Prodigy, and of Root Reith and Prodigy, and upcoming projects by KRS-ONE and the Prodigy, Redman and Roni Size; and the fact that Dave Grohl of the Foo Fighters is recording live drums for a remix of "The Benjamins."

"The parameters will, hopefully, expand," she says. "because right now things are depressingly frag-mented."





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### GLOBAL RAP PULSE Continued from page 40

sider our music to be German rap, which is propelled by various kinds of danceable music, and our lyrics are [about] real-life topics such as relationships, drugs, safe sex, etc., which are of concern to the members of the group as well as to the kids of today." To date. the group has sold more than I million copies of its eponymously titled debut album and an equal amount of its second album, "Klappe Die 2te" ("Second Take"). The first single off the second album, entitled "Mr. Wichtig" (lit-





erally: "Mr. Hot Stuff"), cut in a reggae style, peaked at No. 6 earlier this year. Echo Award nominations 1997, a Gold Award from radio station RSH (Radio Schleswig Holstein) and the Comet Award from German music channel VIVA are further proof of Tic Tac Toe's continuing popularity.
—ELLIE WEINERT

MILAN rap duo Sottotono is the latest in a long line of domestic rap acts to score chart success in Italy. Two years ago, group members Fish and Tormento split from rap band OTR (which also spawned Italy's prime female rapper La Pina) to

form Sottotono. Their sec-ond album, "Sotto Effeto Stono," released last year on Crime Squad-Flying/WEA, continues to sell, having remained in the top 25 of the FIMI/Nielsen album charts throughout the summer. So far, 150,000 copies have been shipped, scoring the duo its first platinum award. According to WEA Italy press director Val-entina Zucchetti, the album is expected to keep selling until the act's new release next spring. "We are still releasing remixes of tracks as singles," says Zucchetti, adding, "The songs on the album are a real mix of U.S. and U.K. musical influences, with typically Italian lyrics," Sottotono exempli-



France's Menelik: Lyrical depth and good beats

fies the trend to move away from the hardcore social and political lyrics of the genre's early propo-nents in Italy five years ago. Love songs and observations on everyday life, with the defiant rap attitude intact, are backed with soulful samples and slow rhythms reminiscent of the U.S. West Coast style established by Dr. Dre, Snoop Doggy Dogg and Warren G. Sottotono, discovered by Carlo Sottotono, discovered by Callo Albertoli's now defunct Vox Pop label, is signed to the Crime Squad label of Naples-based Flying Re-cords and distributed by WEA cords and distributed by WEA Italy. Crime Squad also broke Italy's other major rap-crossover

success, Articolo 31, now signed directly to BMG Ricordi. Sottotono, which is perpetually touring, have also increased its profile by presenting regular rap pro-grams on national TV and radio.

-MARK DEZZANI PARIS—In the be-ginning, rap in France was just a replica of what was happening in the States; nowadays French hip-

hop has gained its own sound and very particular identity," says Albert Oscar Tjamag (Menelik), who this summer released his sec-

ond album, "Je Me Souviens "(1 Remember"), on S.M.A.L.L./Sonv Music France. First showcased on the 1993 compilation album "Cool Ses-sions, "assembled by Jimmy Jay, MC Solaar's earcollaborator. Menelik ly collaborator, Menelik gained chart success the following year with a string of singles, "Quelle Aventure," "Tout Baigne" and "Tranquille." His 1995 debut album, "Phen-omenelik" (Sony Music), fell just shy of gold status, with sales of 90,000 units. Regarded at first as an MC Solaar copycat (they be-longed to the same "Posse 501," and his album was produced and published by Jimmy Jay Pro-ductions), Menelik outgrew that reputation to uild a stronger individual identity. Leaving Jim-

my Jay Productions to join Sony's S.M.A.L.L. roster in April '96, he received warm reviews from the French media for his second album. Borrowing from soul, funk, rap, pop and rock, Menelik is always searching for unused samples, pleasant melodies and good beats. His lyrics (written after a romantic breakup) are deeper than they appear at first. Born in Cameroun, Africa, 28 years ago, Menelik was raised in the northern Parisian suburb of Bobigny, where he still lives. Last January, he started his own pub-lishing and production company, Kaz Par Kaz, to help new hip-hop acts. —CECILE TESSEYRE acts

# # 1 PRIORITY, KEEP THE STREETS ON LOCK



A new wave of directors is making hip-hop video bolder, brighter and more bombastic than ever. Who pumped up the color and volume, and what kind of shelf-life will the current trends have

### BY AMY LINDEN

ish-eye lenses. Pyro and flashpots. Elaborate tracking shots that would bring tears to Martin Scorsese's eyes. Aerial photography to rival anything in the latest action-adventure flick. Color so deep and saturated that it puts the "k" in Kodachrome. Jet skis. Cigarette boats. Hummers and Motoguzzis. Mega Man, Superfly, Josephine Baker and a wayward elephant.

Hip-hop video directors have moved past the grainy, slice-of-life epics that were the hallmark of the West Coast gangsta-rap era. Gone are the scowling homies in the 64's, strapped to the nines, guzzling their 40's and going to endless barbecues. Say goodbye to the authentic but relentlessly cheap me-and-the-crew portraits. Led by a new breed, among them F Gary Gray (TLC)'s
"Waterfalls"), Brett Ratner (Wu-Tang Clan's "Killer Bees") and
Lance "UN" Rivera (Lil Kim's "Not Tonight"), today's new hip-hop aesthetic is technologically advanced, shamelessly excessive, in-

your-Face, bolder, brighter, pricier and more bombastic than ever.

URBANIZED

INTERPRETATION The leading lights of the latest video vanguard are Paul Hunter and Hype Williams. Between them, the two young directors have developed clips for nearly everyone. It is literally impossible to have MTV or the Box on for more than 20 minutes without seeing a video that either Williams, who is based in New York, or Hunter, a



California native, has directed or co-directed. Hype Williams work, in particular, is credited with helping to change the look credited with helping to change the look of rap videos, His explosive, experimental and delightfully whacked-out style is perhaps best typified by the videos he iensed for Busta Rhymes ("Woo Ha I Got You All In Check." "Put Your Hands Where My Eyes Can See") and Missy "Misdemeanor" Elliott ("The Rain [Supa Dupa Fly);" "Sock It 2 Me").

The latter video, which cost a rumored seven figures, features a sort of urbanized interpretation of Japanese animation, further pushing the creative envelope. Williams' videos are so distinctive that he like Hunter, has already spawned a slew of wannabes, who mimic the unique camera angles and saturated colors that are his shallmark. In fact, in what is either a shout-out or a slap in the face, Williams' and Hunter's sometimes over-the-top look has been parodied by comedian Chris Rock's hilarious video "Champagne."

THE LOOK OF HONEY AND LONELINESS
While Paul Hunter's "look" may not be as

Continued on page 48



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SCREEN SAVERS
Continued from page 46

easy to identify as Hype Williams', he is no less in demand. Hunter's current roster of clients includes Mariah Carey ("Honey"), Puff Daddy ("The Benjamins remix). LL Cool J ("Fhenomenon") and Boyz II Men ("4 Seasons Of Loneliness"). His expansion of the seasons of Loneliness, his expansion for best director at this year's Billboard Music Awards, Former Filmmaker Hunter claims that he has always wanted to "do something different" and that desire helped fuel his career. When asked why rap videos now appear to be so much more experimental and cutting-edge, Hunter, who began making videos four years ago, is quick to credit the musicians themselves. The artists are becoming more creative, he offers. They're looking at alternative artists and Madonna and Michael Jackson. It's becoming more competitive visually. So the response to the ideas and the music changes.

Or does it really change? While some see a definite shift in styles and attitudes,



Director Paul Hunter with GNR's Slash





LL Cool J

other industry observers will tell you that, while the contemporary video scene is more visually intense and certainly more eyecatching, it is, in many ways, just a new, beefed-up version of an old aesthetic. According to Stephen Hill, director of music programming at MTV the "new" rap visuals are in many ways a throwback to the upbeat, colorsoaked party videos of the early and mid- 80s. Hill cites the

hill cites the pop/rap videos of artists like DJ Jazzy Jeff and the Fresh Prince, Kwame and Young MC as being, in their own ways, just as entertaining and visually fixated (albeit in a cruder, cheaper form) as the current milieu.



Diona Raywes

"When grunge took a hold, the cycle (in hip-hop) turned back to being more serious, and you had to keep it real," says Hill. "So you had videos by NWA and Dr. Dre." As he

had videos by NWA and Dr. Dre." As he sees it, it is a combination of talent and the intrinsically fickle and changing nature of pop—and hip-hop in particular—that helped bring about the era of no-holdsbarred production, dazzling digital effects and cinemascope reality.

BLUNTED ON FISH-EYES

Hunter is blunt when asked whether all of the emphasis on special effects and technology, has possibly gotten a little out of hand. What about all the alternative groups?, he asks. How many videos are we gonna see with the guys standing behind microphones, playing? I think it's interesting because I m hearing this criticism a lot. I ve heard that MIV isn't going to play any more fish-eye-lens videos. I think that rap music gets hit really bad when there's something starting to happen and neppile start complishing."

and people start complaining."
Hill too has heard the complaint that all rap videos look alike and, like Hunter, he takes that beef with a grain of salt. Noting that innovation has always been followed by formula. Hill adds that "There's a formula for videos that has worked, over the last couple of years. And, like the Isurplus ofl videos with pools and women around it, this one is getting to a point where there are too many. We re coming to a different saturation point."

Make that color-saturated point.

## IF YOU THOUGHT THERE WAS

## "NO LIMIT" IN 1997...











DOUBLE PLATINU

emboulde

OF ALC.



A Gara

## **WAIT UNTIL 1998**

COMING SOON

























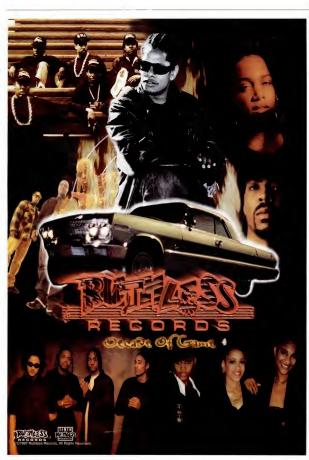






N







### U.K.: STAYIN' ALIVE Continued from page 40

second white-label EP, "Dub Vol. 2," released on its own Gravity label Oct. 20. Its upcoming album will feature Brooklyn rappers 21 Soldierz.

"We're looking to build a U.K. roster of credible and viable artists," says June Sappong in the R&B department at Arista Records U.K., which has signed female R&B/rap group Sister Nature. Attica Blues displayed its R&B/

trip-hop/hip-hop style with melodies that nod to classical music on its exquisite eponymously titled debut album, released in mid-September on Mo Wax/A&M. From the London street-poetry circuit comes rapper/poetess Akure Wall. Her debut album, "Afromorph Text," out this month on Freak Street, is set to cause a buzz. The maverick work uses both pointed and flowery lyricism, underpinned by a mixture of hardedged musical styles, and has garnered much critical acclaim. Packaged with CD-sized photo and lyric cards, the album will also be marketed through major British book

### INDIE ACTIVITIES

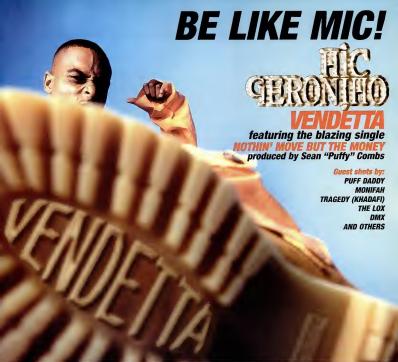
Other notable new albums by underground U.K. artists are Gun-shot's "Twilights Last Gleaming (Words Of Warning)," a follow-up to its 1993 chart-breaching debut. Funky DL's polished debut album, Classic Was The Day," was released late August on the Almost (now renamed Utmost) label.

"We are still trying to build [Funky DL's album] slowly," says the Utmost chief known as Zakes. "The Record Shop" EP, aimed at the hip-hop underground, was released in late October, followed by the mainstream-aimed "World-

Sociopolitical-tipped Black Radical's upcoming sophomore album should arrive by the end of the year, as should "Operation Overlord" (Coke Star), a compilation featuring some of the British rap underground's best acts, including Roots Manuva, Black Twang and Lewis Parker. Other independent British hip-

hop acts who have recently re-leased well-received singles in-clude Mr 45 (Lowdown/Kickin'), Mecca 2 Medina (Dawa), Anony-mous (Ticking Time), Chosan (Silver Streetz), Buckwild (Reservoir Dogs), Hijack (Reservoir Dogs), Ty & Shortee Blitz (Freak Street) and Lee Ramsey (Real Deal). Another encouraging move

the British rap front was a BBC Radio I/Def Jam rap-demo competition run in the summer by DI and Mercury Records A&R consultant Tim Westwood. The winner, Kwestmann, has recorded "Strategic," soon to be released on the Def Jam label in the U.K. and U.S. and supported on Westwood's national rap radio show.



### ALSO HOT FROM BLUNT



MOOD/Doom
The new single "Karma" drops in November.



ROYAL FLUSH/Ghetto Millionaire Featuring the underground smash "Iced Down



KINSU/Consensual Sex "The Hop" now breaking on rhythm cross KYLO, Z-90, KTFM and more!



WILDLIFFE SOCIETY/Jacktown (601)
Representing Jackson Mississippi, these orothers give the hip-hop world a dose of Southern hospitality! —The Source

## Dance

### **Bond Films 'Stir' Arnold To Create Hot Compilation**

SHAKEN & STIRRED: David Arnold grins when he ponders the leftfield coincidence of winning the chance to compose the secre to the fortborning James Bond filek, "Tomorrow Never Dies," two years after beginning wire on "Shaken & Stirred," on which he deconstructs 11 classic Bond themes and rebuilds them into centemporary

grove interludes.
"They're two vastly different projects, but there is something peculiar, almost karmic about both projects entering my life when they did," he says. "Now they're coming to public fruition at approximately the same



time. It looks meticulously planned, but

Although he's gathered an eclectic cast that includes Leftfield ("Spacemarch"), Shara Nelson ("Moonrak er"), Pulp ("All Time High"), LTJ Bukem ("The James Bond Theme"), Martin Fry ("Thunderball"), Natacha Atlas ("From Russia With Love"), and Aimee Mann ("Nobody Does It Better") for "Shaken & Stirred," Arnold accomplishes the near-impossible task of creating an album of seamless con tinuity, while also allowing each act's individual style to shine and retaining the deliciously over-the-top melodrams inherent in Bond music, Clearly, it was his vision of the project as a "script for a film in need of a diverse yet compatible cast" that so comfortably linked its participating artists. "From the start, I was determined

that this wasn't going to be like other compilations or tribute records," he says of the Sire set, due in stores No. 25. "I didn't want artists who would simply be going through the motions. I was very lucky in that I found people



by Larry Flick

who were as intensely passionate about the sones as I am."

the songs as I am."

From there, Arnold asked each artist to think about the songs conceptually and personally. "It was here that things truly dicked," he says, noting that the personal connection each artist felt with either the lyric or the texture of the music allowed each track to take flicht.

This is never more evident than on the first single from "Shaken & Stirred," David McAlmont's stunning reading of "Diamonds Are Forever." The U.K.-based crooner soulfully sprawls out stop a languid, horn-laden trip-hop groove, early channeling the song's original vocalist, Shirley song's original vocalist, Shirley revolution will commence upon impact of the smashing videocilip, in the McAlmont playfully posts and writhes awash in sequins and lipstick.

"It was quite the transformation," Arnold says, with a snicker, of McAlmont's performance. "David has a fantastic sense of humor, but this was a total departure for him. . . then again, maybe it wasn't. But seriously, another of the great pleasures of making this album was drawing out other aspects an artist's telent."

There are noments when it appears that Arnoid is prestifing over the child-like game of "let's put on a show." This is worderfully evident during Christian is worderfully evident during Christian ill-yade is sultry reading of "Law And Let Die," on which whe seems to be sharring ber fantasy to be a Parisian chantenue. Equally striking is the form the properties of the Rudgest's Secret Service," as they masterfully melt their signature edgy beaut and counsic-fund, guitare with a previously undisclosed knock for effectively wearing her and knock for effectively wearing her and knock for effectively wearing her and the signature edgy beautiful the signature edge to the signature edgy beautiful the signature edge to the signatur

With Arnold as the common denominator of these tracks, it's obvious that he's a producer with a keen imagination and an infections spirit of adventure. "I've never been interested in making a fashionable record," he ssys. "This wasn't designed to bend the curve of the course of popular music. It was actually indulgent and free of the limitations of most pop records, which I think ultimately pleased everyone involved."

With such a free-spirited imagination, it's little surprise that he's wound up becoming such a high-profile film

composer.

An initial burst of notoriety came in 1983, when Arnold created the score 1983, when Arnold created the score 1983, when Arnold created the score 1984, and the score of the sco

"I prefer to completely immerse myself in every project I do, rather than maintain a conveyor belt," he says. "When I have it my way, I only write for a few minutes a day. After each project, I swear that I'll never do another."

another:
Of course, that's absolutely not the
case. In addition to completing the
score and soundtrack, he is contributing six songs to McAlmont's forthcoming album and is set to begin writing
music for "Godzilla" early next year.
He's even pondering writing pop-oriented material for an album of his own.
"That's when we'll find out what I'm
"That's when we'll find out what I'm

really made of, I suppose," he says.
"The ideas will spring solely from my brain. Should be quite enlightening, indeed."

WORKIN' OVERTIME: Todd Terry has inked a publishing deal with BMG International for the world, excluding the U.S. As part of this deal, deConstruction Songs will represent Terry exclusively in the U.K., including all back catalog and future compositions. DeConstruction Songs honeho Mike Sefton will be Terry's creative point-

Sefton will be Terry's creative pointperson.
"It's something that Todd, Gary Salzman [Terry's manager], and I are delighted about, as we've wanted to

delighted about, as we've wanted to work together for several years now," Sefton says. It looks like we're going to hear some

new Hannah Jones music sooner than later. The diva's latest Ariola single, "You Only Have To Say You Love Me." will be released later this month, sporting remixes by the team of Abel Aguilerra and Ralphi Rosario, Mark Picchiotti, and the Almighty Associates. Eddie Baez has just gone into the stu dio to create a couple more versions of the song that will be available promoonly before the year's close. Jones' album is complete and due in early February 1998. Among what will likely be many highlights is a reverent cover of Terry Ronald's lost treasure "What The Child Needs," which has already been remixed for eventual single release by Love To Infinity, Jonathan Peters, and John Kano. Alterna-club experimentalist Scott

Alterna-club experimentalist Scott Hardkiss is hard at work on his first



after a recent show in Provincetown, Mass. The highlight of the show was a performance of "Who Wants To Be Your Love," James forthcoming single on Interhit Records. The Berman Brothers production recently appeared on the Toshba-EMI compilation "Dance Maria 46". That album went to No. 1 in Japan. James is demoing material for a follow-up single and giggling in clubs around the U.S.

solo album for Columbia, which he's cutting under the name God Within. Loyalists will recall that Hardkiss has lessed a few memorable singles carrying that moniker for the indie circuit in recent years. If the new material, due in the spring, is even half as potent as his previous work, expect Hardkiss to become the next mainstream star of the electronic movement.

Finally, renegade producer/artist Josh Wink has finally finished his longanticipated new album, which will carry the Ovum/Ruffhouse/Columbia tag when it hits retail racks this coming spring. The still-untitled project will be previewed by the singles "Sixth Sense" and "Simple Man" at the top of '88.

TWISTIN & TWIRLIN: The strack of Spice Girle-influenced girl groups hash taken full effect just yet, which is a good thing for Geffen trio She

**Rreakouts** 

CLUB PLAY

KISS YOU ALL OVER NO MERCY ARISTA

SPICE UP YOUR LIFE SPICE GIRLS WIGH

Moves, which has been getting popprops for the insanely infectious single "Breaking All The Rules." The song is the title cut to charming full-length debut that's knee-deep in potentials debut that's knee-deep in potentials et cover of Nik Kernhaw's 780s-era pop hit, "Wouldn't It Be Good." The album version shows the Berman Brothers opting for eardy-sweet production that's reasonably close to the original recording. It's begging for a Chler highlight of "Breaking All Other highlight of "Breaking All

The Rules" include the thumping "Just For Tonight," which conjures memo ries of Real McCoy's early hits, and "Perfect Sin," with its rattling breakbeats and icy-cool synths. If you're looking for music to change the world or elevate the stature of dance music. look elsewhere. This is pure fun that's tightly locked in the moment. Quite frankly, it's been a long time since dance music has been truly lighthearted and fun. Applause to Geffen's Craig Coburn for shepherding this sweet little act into public view. He's long been a pop/dance champion at a label previously preoccupied with the alternative flavor of the moment. Victory must be mighty tasty.

With clubland continuing to be so sample- and cover-driven, it's important to occasionally take a breather and pay homage to the jams that started it all. DJ Dave Lee and Harmless Records U.K. have gathered some of the juicier and more influential cuts of the "Too on "Jumpin"," an album that is several notches above your typical retrocompilation.

Yeah, there are pop hits like Machine's "There But For The Grace Of God" and Musique's "Keep On Jumpin'." But there are also such true tressures as "God' The Feeling' by Two Tons Of Fun, "Is It All Over My Face" by Loose Joints, "Disco Juice" by Cloud Nine, and "Touch & Go" by Eestacy, Passion & Pain. Is your mouth watering yet? Get your butt to an inmort shop mod!



# DISCO MICKS BOYS TOWN GAING MYGRA DAGGE PERFECT LOVE HOUSE OF PRINCE FEATURING DEZIEM INVESTO CIRCLES KIMARA LOVELACE AND STREET MAXI-SINGLES SALES BEEN ARQUING THE WORLD PUFF DAGGY A THE PARMITY MANDEP

DADDY & THE FAMILY MAD DO?

TOGETHER IN ELECTRIC DREAMS

OUTTA CONTROL MITCHAIT

UP & DOWN BILLY LAWRENCE EASTMEST

FORTIFIED LIVE REFLECTION

ETERNAL NAVAUS

THA WILDSTYLE DJ SUPREME

err : Titles with future chart potential, club play or sales reported this we

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## lboard. HOT DANCE MUSIC

EK EK	15 EK	2 WKS	WKS. ON CHURT	CLUB PL. COMPLED FROM A NATION. OF DANCE CLUB PLAYS	U. SAMPLE
WEEK		24	\$₹	LABEL & NUMBER/PROMOTION LABEL	
				* * * No. 1 * :	
Œ	2	9	9	JAMES BOND THEME ELEXTRA 63904/EEG	1 week at No. 1   MOBY
7	3	7	6	AIN'T NO NEED TO HIDE CHAMPION 331	SANDY B
3	3	7	6	TURN ME OUT (TURN TO SUGAR) STRICTLY PHITHIN 12521	PROOS FEATURING KATHY BROWN
1	6	6	7	DEEP DAY MAXI 2061	KATRINA VALIGHN
3)	?	11	7	ECUADOR ULTRAFFIR COSISLAND	◆ SASHI
3)	10	17	4	DRAMA THISTED 55403MCA	CLUB 69 FEATURING KIM COOPER
D	8	13	7	CLOSER THAN CLOSE INSBANG INFORT	ROSIE GAINES
8	4	6	10	LEARN 2 LUV NERVOUS 20248	◆ KIM ENGLISH
9)	13	20	5	TD BE IN LOVE MAY DISSTRICTLY SHITHM	MAW
10	7	1	12	RUN TO YOU EIGHTBALL 45217/LIGHTYEAR	JOI CARDWELL
11)	19	30	4	CHELSEA PRESS 2 JELLYBEAN 2129	DAT OVEN
12	11	14	7	RIPGROOVE LOGIC 51764	◆ DOUBLE 99
13)	18	22	6	WORDS THAT YOU SAY STRICTLY PHYTHM 12517 WHIT	EBIRD FEATURING VERONICA BROWN
14)	20	26	5	BEAT ME HARDER EMPIRE STATE/EIGHTBALL SAZIGUSHTYEAR	VICTOR CALDERONE
15	12	10	13	SO IN LOVE WITH YOU 4 PLAY 1008	DUKE
16	17	16	8	BE MY BABY INTERNET MOTOPRICATY	◆ CAPPELLA
17)	25	40	3		UB 69 FEATURING SUZANNE PALMER
16	9	4	II	WHY DON'T YOU DANCE WITH ME ULTRA COLUMNTOR	◆ FUTURE BREEZE
19)	23	28	5	THEME FROM THE VALLEY OF THE DOLLS WARNER BROS.	
20	21	23	6	DON'T GO LOGIC 64974/9CA	LE CLICK FEATURING KAYO
21	16	5	10	BUENOS AIRES WAINER BROS, PROMO	MADONNA
22)	26	39	4	GET READY TO BOUNCE COLL AMERICA 3722	♦ BROOKLYN BOUNCE
73	22	24	6	AMI WA WA (SOLD POR TI) NONESUCH 79480/ATLANTIC	GIPSY KINGS
24)	34	45	3	LOVE, PEACE AND GREASE PERFECTORNETIC 439545EPRISE	BT ST KINGS
25)	32	35	4	SUNSTROKE (DI), AMERICA 9139	♦ CHICANE
28	14	8	9	HONEY COLUMNA 78665	◆ MARIAH CAREY
27	30	36	4	YDU CAN DO IT DELICIOUS VIVIT, PROMORED ANT	THE BRAND NEW HEAVIES
28	31	34	4	CLAP YOUR HANDS FFRISHONDON 570037/ISLAND	UL LOUIS
29	24	19	8	LOVE IS ALIVE DVI SICONOMIAM	♦ 3RD PARTY
45	24	15	0		
30)	42	45	3	* * * POWER PICE	<* ★ ★ SUNSCREEM
31	28	31	7	LIKE A STAR TIMBER 738/TOWN 90F	CYNTHIA
32	36	37	4		TDOLZ FEATURING ALTHEA MCQUEEN
33)	46	3/	2		
34	15	12	12	NEVER GONNA FALL ARISTA PROMO NEVER, NEVER GONNA GIVE YOU UP ARISTA PROMO	LISA STANSFIELD ◆ LISA STANSFIELD
35)	43	12	2	THE RIGHT WAY HEN FLOE IMPORT	♥ LISA STANSFIELD ERIC GADD
36	35	18	11	AIN'T TALKING WOLLT DUR 150 M SEC 204434200	◆ APOLLO FOUR FORTY
37)	44	16	2	DAY BY DAY LOGG \$2033	◆ AFGLLO FOUR FORTE
31)	94		- 4		
-				* * * HOT SHOT DE	
38)	NE		1		EATURING Q-TIP AND JONI MITCHELLI
39	38	41	5	THE LOVE SCENE JIVL PROMO	30ℓ.♦
40	29	25	13	TOP OF THE WORLD MCA 55384	DUDEARELLA
41)	NET	wÞ	1	SING A SONG NURVOUS 20283	◆ BYRON STINGILY
42)	NET	wÞ	1	ONE GOOD REASON MAIS 2000	SOULSHOCK
43)	47	-	2	BALLAD OF CLEO & JOE (PIC 78694	CYNDI LAUPER
44	41	33	5	SAMBA DE JANEIRO TOMBY BOY 417	FELIZIA
45	37	32	10	SOMEWHERE ATLANTIC 84033	PET SHOP BOYS
46	39	38	5	GET UP! GO INSANE! SPANDSLAM 006/STRICTLY RHYTHN	STRETCH AND VERN PRESENT MADDOG
47	40	29	9	BARBIE GIRL MCA 55393	◆ AOUA
48	27	15	14	REMEMBER ME ON DOSCARFORT	◆ BLUE BOY

1	NAX	-SIN	GLES	SALE	S

MEX	WEEK	S WKS	WKS OF	STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, IN TITLE LABEL & NUMBER DISTRIBUTING LABEL	SoundScan* ARTIST
Œ	ME		,	* * * No. 1/HOT SHOT DEBU	
2	1	T I	8	YOU MAKE ME WANNA (T) 00 LAFACE 2425 WANSTA	◆ LISHER
3	7	7	3	EVERYTHING (T) OF MICA 25254	◆ MARY J. BLIGE
4	7	-	7	ALL CRIED OUT (T) DO TIMON MASTERSONING 797366PIC	◆ ALLURE FEATURING 112
5	7	3	7		ASSEMENTATION ELECT FEAT, DA BRAT
6	14	4	24	FREE (1) DO STRICTLY RHYTHM 12529	◆ ULTRA NATE
7	8	16	9		IT, BIG PUNISHER & CUBAN LINK
(B)	10	10	2	SOMEWHERE/RED LETTER DAY (T) OD ATLANTIC BHOSSING	PET SHOP BOYS
4	3	5	11	HONEY ON (T) OF COLUMBIA 78665	MARIAH CAREY
(10)	12	8	9	LOVE IS ALIVE OF ON DVB SECREPAIN	◆ 3RD PARTY
11	-	·	_		
	6	-	2	KISS YOU ALL OVER (T) (X) ARISTA 13438	NO MERCY
12)	23	19	4	I'M NOT A PLAYER (1) LOUD 64909/9CA	BIG PUNISHER
13	ш	9	17	YOU'RE NOT ALDNE (T) (I) RCA 64904	♦ OLIVE
(14)	38	28	4	* * * GREATEST GAINER *  MUCH BETTER (T) 03 TRUSTED 55333MCA CLUB 69 F	* * EATURING SUZANNE PALMER
(15)	20	15	7	DNE MDRE NIGHT (1) 00 104/07 BOY 786	AMBER
(16)	24	14	21	THINGS JUST AIN'T THE SAME (T) (C) ARISTA 19981	◆ DEBORAH COX
(17)	26	20	9	DON'T GO (T) SO LOGIC 64974/RCA	LE CLICK FEATURING KAYO
18	15	12	22	SPIN SPIN SUGAR (T) (X) CLEAN UPWIRGIN UNDERGROUND 385905WRGIN	◆ SNEAKER PIMPS
(19)	32	13	4	THEME FROM THE VALLEY OF THE DOLLS (T) (I) WARNER BROS. 439	
20	13	17	8	THE DNE I GAVE MY HEART TO (1) (0) BLACKGROUNDATLANTIC 95567/8	
21	17	11	12	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (T) MERCURY \$74761	◆ BRIAN MCKNIGHT FEAT, MASE
22	7	7	4	PHENOMENON (T) DEF JAM SEROEL MERCURY	◆ LL COOL J
23	28	48	3	AIN'T NO NEED TO HIDE (T) 00 CHAMPION 331	SANDY B
(24)	34	49	8	BUTTA LOVE (T) DO ARISTA 13413	♦ NEXT
(25)	ME	1.0	1	SPICE UP YOUR LIFE (1) VRQN 38620	◆ SPICE GIRLS
26	16	-	2	MOURN YOU TIL I JOIN YOU ID TOWNY BOY 427	◆ NAUGHTY BY NATURE
27	30	22	7		F PEOPLE FEAT, TRINA & TAMARA
(28)	ME		1	BREAKING ALL THE RULES (T) ON GETTEN 22304	SHE MOVES
29	9	10	3	WHAT I NEED (T) STREET LIFE 781 SOALL AMERICAN	◆ CRAIG MACK
(30)	NE	-	1	WHAT ABOUT US OO LAFACE 24273/WRISTA	◆ TOTAL
31	22	-	2		
32	27	18	21		PRINCE FEATURING OEZLEM LEFT EVE. WISSY ELLIOTT & WIGE WAFTNEZ
(33)	36	38	4	I'M AFRAID OF AMERICANS ID VISIN 386-18	◆ DAVID BOWNE
34	35	32	24		DY & FAITH EVANS (FEAT, 112)
(35)	48	29	19	I SAY A LITTLE PRAYER (T) OR WORK 7859/2019C	◆ DIANA KING
(36)		MIRA	12	ARDUND THE WORLD (T) SOMA 38508 VIRGIN	DIATA KING     DAFT PUNK
37	29	27	17		
38	25	24	9	MD MONEY MO PROBLEMS (T) 01 040 001 75109 ARSTA ◆ THE NOTORIOUS  THE JOINT (T) DEF JAM 521629 MERCLIRY	B.I.G. (FEAT. PUFF DADDY & MASE)  • FPMD
(39)	44	29	8		
(4)	HE		1	AVENUES (1) 00 ARISTA 13412	PEAT. PTOAS (WITH KT-MANI)  ◆ ROBYN
	_	_			
41	19	21	7	IT'S YOURZ (I) LOUD 64957/RCA	♦ WU-TANG CLAN
42	40	33	4	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) (T) LOUD 64984/9CA	YVETTE MICHELE
44	33	50	3	SO GOOD (T) LOUD 65302/RCA	◆ DAVINA
(45)				CLOSER (T) PENALTY 021 4/TOWNY BOY	CAPONE -N- NOREAGA
46	45	MTRY	5		69 FEATURING KIM COOPER
			4	TURN ME OUT (TURN TO SUGAR) (T) DO STRICTLY RIGHTHM 12521	PRAXIS FEAT. KATHY BROWN
47	49	25		I CARE 'BOUT YOU (T) (I) LUTACE 242744RISTA	◆ MILESTONE
		MIRY	8	I WANT LOVE (N) (T) 00 MODERN VOICES (102	◆ TONY MASCOLO
49	18	30	9	LIKE A STAR (T) ON TIMBER! 730/TOMMY BOY	CYNTHIA

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R. KELLY

## Country



Giving Praise. A cappelle gospel group the Fairfield Four marked the release of its new Warner Bros, album, "I Didn't Hear Nobody Pray," with a Nashville concert featuring several special guests. Shown, from left, are Steve Earle, Joe Rice of the Fairfield Four, Larry Groce of Mountain Stage (which taped the show for public radio broadcast), Kathy Mattea, Robert Hamlett of the Fairfield Four, Lee Roy Parnell, Wilson Weters Jr. of the Fairfield Four, Elvia Costello, Isaac F of the Fairfield Four, Kevin Welch, and James Hill of the Fairfield Four

### Jim Collins Takes 'The Next Step' Seasoned Texas Artist Makes Arista Debut

■ BY DEBORAH EVANS PRICE NASHVILLE-With his bovish good looks and likable demeanor, Arista's new artist Jim Collins looks like he could be another in a long line of country contenders fresh from the Lone Star state. But in truth, Collins is much

different than the rest of the pack He started playing Texas clubs in his teens and brings to Nashville 20 years of experience on the honky-tonk circuit, a string of independent singles he charted the hard way-on an independent label-and numerous sessio a demo singer and musician. All that musical experience culminates on his

tribution deal to replace the Geffen agreement that expires

Tynes exits, and existing contracts for most of the label's

mo staff will not be renewed. The label's roster includes

The fourth annual Country in the Rockies Celebrity Ski

Weekend is scheduled for Jan. 28-Feb. 1, 1998, in Crested

Butte, Colo. Artists lined up include Kathy Mattea, Del-bert McClinton, John Berry, Matt King, Chely Wright,

and Paul Brandt. The event benefits the Frances William Preston Laboratories at the Vanderbilt Cancer Center, a

division of the T.J. Martell Foundation. Weekend packages

are available by calling 615-401-2771 . . . Reba McEntire

joins the Dallas Cowboys

at the team's Thanksgiv-

ing Day game to benefit the Salvation Army. Frito-

Lay, Wal-Mart, and Sam's

Clubs also participate in

the half-time Kettle Kick-

Off for the charity's annu-

al fund-raising drive.

McEntire will debut her

song "What If." Proceeds

from the song's single release, including writer

Diane Warren's royalties,

will go to the Salvation

at the end of the year. Promotion coordinator Case

Bekka & Billy, Billy Yates, and Mullins-Black

Arista debut album, "The Next Step," due Jan. 27, 1998. "The record is a great record." says Arista VP of artist development Fletcher Foster. "We are easily looking at four to five singles deep on this record. He brings



now. We need to have an artist that stands out. Vocally, he's very mature, and he picked out songs that emotionally impact him. When

you listen to the record, the songs are very strong. Foster feels Collins' years of experi-

ence are a definite plus. "A lot of times what this industry is signing now are acts that haven't had a lot of experience on the road or in the studio." Foster says. "I think that's one thing that Jim brings to this format. He's been on the road. He's toured that circuit for years. He's a seasoned performer, and that's what we're going to take advantage of when this record comes out. We're going to continue what he has huilt

Collins began building his career in and around his hometown of Nacogdoches, Texas. He grew up in a mu cal family that encouraged his love of music very early. "My first professional job that I was paid for was when I was 12," Collins recalls. "I had one of those stage moms. She started me when I was 3 years old. Then I played in hands all through high school. When I was 16, I started playing in clubs and

at school dances. Collins is among those rare musi-cians who never had to work a job outside the music field. "When I got out of high school, I started doing studio "he says. "I was a bass player. I played on a lot of records back then. I started very early. I play guitar, bass, mandolin, keyboards, and drums." Collins continued to amass experi-

ence performing all over the Texas/

Louisiana circuit, including appear ances at Moe & Joe's in both H and Bossier City, La.; Billy Boh's In Fort Worth, Texas; and the Cow Palace in Dallas. "We played the same circuit as Tohy Keith, Ty Herndon, Lonestar, and Trace Adkins," says Collins. "One of the guys in Lonestar told me, 'Jim, I remember you when you had a record out on vinyl."

While playing on sessions in Hor ton and performing in clubs all over the state, Collins signed with an independent, Texas-based label and charted several songs in the mid-'80s. Major Nashville labels began showing interest, hut the artist was locked into a management deal in Texas.

Collins knocked around his home state a few more years, performing relentlessly with his band--sometimes 28 out of 30 nights a month. In addition to performing cover tunes, he also began throwing in some of his own songs and getting positive reception.
His live show made him one of the most popular performers in the Lone Star

Though things were going extremely well, Collins wasn't content to ain at home and be just a region act. He still wanted to try his hand at hroader exposure via a major-label deal. So he finally moved to Nashville, landing a publishing deal with EMI five months after relocating to Music City. "When I moved to Nashville, it was like someone uncorked a bottle," he says. "I wrote 137 songs the first year I was here."

He also began singing demos, and his unique voice caught the attention of several labels. He signed a deal with Giant Records and completed an album, with James Stroud and Wally Wilson producing, However, like many artists, his career got sidetracked by changes at his record label. Stroud departed to take up residence at DreamWorks, and Giant was in transi tion as Doug Johnson prepared to ne the helm. Collins was anxious to get his record on the street, and several other labels were interested. (Continued on page 57)

### At 72, Curb's Hank Thompson Proves **He's Still A Honky-Tonk Specialist** Label chief Garth Fundis says he's working on a new dis-

TIMELESS: That's the best description for Hank Thompson's new album on Curb. "Hank Thompson And Friends was, the 72-year-old Thompson tells Nash in the works." When we last spoke with him (Nashville Scene, Billboard, March 29), he was still lining up some of the friends who appear on the record. He ended up with Lyle Lovett, Vince Gill, Junior Brown, David Ball, Bekka Bramlett, Brooks & Dunn, Marty Stuart, George

Jones, Kitty Wells, Tanya Tucker, and Delaney & Bonnie. With new Thompson songs as well as remakes of some of his classics, such as "Six Pack To Go" and "The Wild Side Of Life," the album is a virtual seminar on country music. He's still as strong a honky-tonk singer as when he first charted in 1948, and the record is as staunchly country as

he's always been. "Mike Curb told me," he says.

that he's a big fan of mine and he wanted that old cowboy sound, not what they're recording today in Nashville. That's what we did, and we're getting some radio play, and the video with Junior Brown [on 'Gotta Sell Them Chickens'l has done well. Recently, Dallas Cowbov

by Chet Flippo

coach "Barry Switzer had s party at his house for Hank after the Cowboys game," Thompson's wife, Ann, says, "And the crowd there was just like the crowds at his

shows. There were four generations of fans there, I handle Hank's concessions on the road, and I listen to people. They tell me they want to hear some real country music ag They're tired of calling radio stations and being told that fans' requests don't matter; that some consultant some where is the only one who matters."

Thompson is still maintaining a rigorous touring schedule and doing in-stores for the album. "I signed autographs for hours at a record store in Wichita [Kan.]," he says. "I think that's the first time I've done that in 45 years.

ON THE ROW: Riders In The Sky and manager David Skepner have parted ways. The group's business manager, Deborah McCloud, assumes day-to-day duties at the helm. She is reachable at 615-255-4676. Buddy Lee Attractions continues as concert booker. The group is recording its next Rounder Records album, with Joey Miskulin producing... Harlan Howard and a number of his musical friends, including Raul Malo, Pam Tillis, and Jim Lauderdale, raised \$15,000 for the W.O. Smith Nashville Community School with a Nov. 5 benefit concert at the Hard Rock Cafe here. The school provides music instruction for underprivileged children . . . Almo Sounds Nashville is undergoing a "realignment," as reported Nov. 11 in Billboard Bulletin.

PEOPLE: Lorrie Morgan will perform at the Christmas tree lighting ceremony Dec. 4 at the White House . . . Five Star Music signs a co-publishing agreement with BMG . Brady Seals parts company with manager Burt Stein. Day-to-day activities are being handled by Seals' business manager, Gary Haber, who is at 818-783-9200. Seals is recording his second Warner Bros. album, with Rodney Crowell producing. Seals has signed with Buddy Lee Attractions for booking . . . Denny Mosesman is officially named head of promotion at Giant Records . . . Chely Wright signs an exclusive publishing agreement with MCA Music Publishing, Nashville . . . At SESAC, Rebecca Brown

is named senior director, Tim Fink and Trevor Gale are named directors, and Kevin McManus is now associate Byron Gallimore enters into a joint publishing venture with Warner/Chappell Music . . . Michelle Wright signs with Monterey Artists, as do the Cousin Lovers ing and Allison Howland professional manager . . .

Working Music Group names Chris Keaton VP of publish-ative services.



To Ma" with a party at Sony/ATV Tree. Pictured standing, from left, are co-producer Don Cook, co-writer Mark D. Sanders, co-producer/co-writer Wally Wils BNA VP of national promotion Ken Durand, and Lonester member Michael Britt. Kneeling, from left, are Lonestar's Richie McDonald, Lonestar member/co-writ John Rich, RCA Label Group chairman Joe Galante, and Lonestar member Keech Reinwater.

## Billboard. HOT COUNTRY SING

COMPILEO FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' HADIO TRACK SERVICE, 161 COUNTRY STA-TIONS ARE ELECTRONICALLY MONITORED 24 HOURS A OAY, 7 DAYS A WEEK SONGS RANKED BY MUMBER OF DETECTIONS.

			2, 199								HILOUIU	
WEDK	WEBK	2 WINS AGO	VIKS ON CHART	TITLE PRODUCER (SONGWINTER)	ARTIST	PEAK POSITION	THIS	UAST	2 WKS A00	WYS. ON CHARET	TITLE RECOGNISHED USE & MARRIST RECOGNISHED USE & MARRIST RECOGNISHED ACTION COMMISSION PROTES THE COAST IS CLARA PROTES THE COAST IN T	PEAK
				*** No. 1 ***	ŧ		(38)	35	40	4	A CHANCE KENNY CHESNEY	35
1)	1	1	8	LOVE GETS ME EVERY TIME 3 weeks at No. 1	◆ SHANIA TWAIN (C) (D) (A) MERCURY 559062	1	39	26	26	10	THE COAST IS CLEAR TRACY LAWRENCE	26
2)	3	3	13	SOMETHING THAT WE DO THUMS GOD FOR BELLEVIER  WALCET THIS  WALCET THIS  LOVE IS THE RESET FACE:	◆ CLINT BLACK	2	(40)	41	35	41	BLINK OF AN EYE ◆ RICOCHET	35
3	2	5	17	THANK GOD FOR BELIEVERS	◆ MARK CHESNUTT	4	(1)	42	41	6	POSTMARKED BIRMINGHAM ♦ BLACKHAWK	41
4)	4	41	16	WATCH THIS	◆ CLAY WALKER	4	(12)	40	41	5	IF YOU CAN'T BE GOOD (BE GOOD AT IT) ♦ NEAL MCCOY	40
5	4	4	41	LOVE IS THE RIGHT PLACE	◆ BRYAN WHITE	4	(43)	43	42	41	ONE SOLITARY TEAR   ATLANTIC ALIGNICUT  ONE SOLITARY TEAR  ATLANTIC ALIGNICUT	42
6)	8	10	12	TODAY MY WORLD SLIPPED AWAY	GEORGE STRAIT	6	(44)	5)	-	2	OON'T BE STUPIO (YOU KNOW I LOVE YOU)   SHANIA TWAIN	44
7)	10	12	11	FROM HERE TO ETERNITY	MICHAEL PETERSON	7	45	44	48	9	SMALL TOWN ♦ JOHN ANDERSON	44
8	5	4	21	EVERYWHERE	TIM MCGRAW	1	46	39	32	19	ONE SOLFTARY TEAR LEAVE WORKERS COMPA MANGEL CONN'T BE STUPPO (YOU NROW) LOVE YOU OWN'T BE STUPPO (YOU NROW) LOVE YOU  STANDARD WORKERS WORKERS ONE STUPPO (YOU NROW) LOVE YOU  STANDARD WORKERS ON MANGE STUPPO (YOU NROW)  STORAL TOWN STORAL HORSE STANDARD ON MANGE STUPPO (YOU NROW)  A STUPPO (AND YOU NROW)  FOR A STUPPO (YOU NROW)  A LITTLE IN LOVE  A LITTLE IN LOVE  STANDARD WORKERS WORKERS STANDARD WO	8
9)	12	17	17	PLEASE	◆ THE KINLEYS	9	(47)	48	51	5	A LITTLE IN LOVE   A PAUL BRANOT  PAUL BRANOT	47
10)	14	21	7	BETWEEN THE OEVIL AND ME	ALAN JACKSON	10	(48)	52	54	8	7.E0 (1.3.E0.R EOW.(5)   REPRISE ALBUM CUT	48
11)	11	16.	12	LANO OF THE LIVING	PAM TILLIS	11	(49)	54	65	3	WHAT IF I SAIO ♦ ANITA COCHRAN WITH STEVE WARINER	49
12)	13	20	11	A BROKEN WING	◆ MARTINA MCBRIDE	12	(50)	53	58	3	ONE OF THOSE NIGHTS TONIGHT  LORGE MORGAN  STRONG M	50
13)	18	19	12	M MCSRIDE, P WORLEY CHOUSE, SHOGIN, P BARNHARTI THE REST OF MINE	↑ TRACE AOKINS	13	(51)	50	50	9		50
14)	15	18	8	WHEN LOVE STARTS TALKIN'	© (D) (N) CAPITOL HASHMILLE SHERD ◆ WYNONNA	14	52	49	47	9	WALKIN' THE COUNTRY   OCHLANGE URBAN' KURSAN' MIST  OCHLANGE URBAN' MI	47
15	5	2	14	IN ANOTHER'S EYES   TRISHA YEARS	VOOD AND GARTH BROOKS	2	(53)	56	59	5	THE GIFT • COLL IN RAYE FEATURING IIM PRICKMAN	53
16)	16	15	12	A REYNOLDS ID WOOD J PEPPARD, D. BRIDDISS WHAT IF IT'S YOU R WCENTRE J GLESS IC MAJESALR E (199ALL)	MI MCA HASHVILLE 72021 ◆ REBA MCENTIRE	15	54	47	38	18	CHAYE, DISHAR BU WARREN R. P. WARREY (T. DOUGLAS, J. BRESMAN)  PEC ALBUM CUT  HELPING ME GET OVER YOU  TRAVIS TRITT FEATURING LARI WHITE  BURSL 1911 (T. BRITLE HINTED)  WAS LIFET (T. BRITLE HINTED)	
1	10	- 12		* * * AIRPOWER *	(A) MCA NASHANLE 7200)	-	(33)	59	66	4	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) WADE HAYES	55
17)	20	23	7		TOBY KEITH WITH STING	17	(%)	57	60	5	THE GAY THAT SHE LEFT TULSA (IN A CHEVY) WAGE HAYES DOCKNIND, SMOOTHS SMAKIND, UT NIGHTS LIKE THESE HITCH LYNKS	56
18)	21	22	10		PATTY LOVELESS	18	57	A6	37	14	COME AND	37
19	9	3	13	FOU DOWN 1 SEAR LO MISS ME  FOUND TOWN TRUTH  FOUND TRU	# BROOKS & OUNN	3	(58)	60	68	5	1 CAN LOVE YOU BETTER DIXIE CHICKS	58
20)	23	25	13	YOU WALKED IN	(r) ARISTA NASHMILE 13101 ◆ LONESTAR	20	(59)	NE	_	1	STILL IN LOVE WITH YOU TRAVIS TRITE	59
21	17	9	17	HOW DO I GET THERE	DEANA CARTER	1	(60)	64	63	15	JUST TO SEE YOU SMILE TIM MCGRAW	60
22)	24	27	8	ANGEL IN MY EYES    JOH	IN MICHAEL MONTGOMERY	22	(61)	62	69	3	WHAT A WOMAN KNOWS • KRIS TYLER	61
23)	25	28	10	L HAVE TO SURRENDER	ATLANTIC ALBUM OUT  TY HERNDON	23	(62)	67	-	2	ORIVE ME CRAZY THE THOMPSON BROTHERS BAND	62
		_	7	ON THE SIDE OF ANGELS	EPICALBUM CUT	2.3	63	58	55	7	HEART HOLD ON ♦ THE BUFFALO CLUB	53
24) 25)	28	31	. 7	OF COURSE UM ALRIGHT	CURS ALBUM CUT ALARAMA	24	(64)	75	-	2		-
26)	29	30	10	WHAT IF LOO	MINOY MCCREAGY	25	65	61	-	2	FROM THIS MOMENT ON SHANIA TWAIN WITH BRYAN WHITE	61
20)	C8	30	20	* * * HOT SHOT DEBUT	ici pi miena cetto	20	(66)	73	70	3	THE NOTE CARYLE SINGLE TARY	66
27)	NE		. 1	* * * HOI SHOI DEBU		27	(67)	NE	_	1	THERE'S ONLY YOU KEVIN SHARP	67
_	_	_	-	LONG NECK BOTTLE  AND	TOL ALBUM CUT CARTOL MASH JULE	-	68	66	_	2	HONEY, I'M HOME SHANIA TWAIN	66
28	22	7	. 18	C FAMILY IC FAMILY COLE	143 ALBUM CUTRSYLUM	4	(69)	NE	N D	7	THAT DOES IT JASON SELLERS	69
29)	32	35	9	M SPRO (M SPRO BROOK)	ASYLUM ALBUM CUT	29	(70)	72	74	3	I WROTE THE BOOK BNA ALBUM CUT  I WROTE THE BOOK  MATT KING	70
30	19	14	19	TOROWN IS TATLA TATER PUTHERFORDS	(C) (D) N) MCA NASHVILLE 72012	14	(7)	NE			LITTLE BLUE DOT JAMES BONAMY	71
31)	34	43	4	IMAGINE THAT M DO CUTEWAND HOR DI GOOGE TIRRO & WHITD HE'S GOT YOU DOORSE REPORTED THERE GOES KINGANI A JUNIOR HOUSE, T MCREDO THERE GOES KINGANI A JUNIOR HOUSE, T MCREDO O'NO I SHAVE MY LEGS FOR THIST CARRENTING DUTIES WHITO YOU'VE GOT TO TALK TO ME M WOORD GO POWAND.	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	31	(72)	NE		1	AND FORM THAN MANUFACTOR SHOULD AND ADDRESS AND ADDRES	72
32)	45	57	6	D COOK & BROOK & DUNK IR DUNK T MOBILIDE	60 ARSTA NASHWILLE 13108	32	(73)	NE		1	THE NOT STEP  - VINCOLLINS - STORM REALT'S BILLY M MARKADON - ARREST NACIONAL BARM AND - THE WIRM - BILLY SOURY BARMADON - BILLY SOURY BARMADON - CONTROL SOURY BARMADON -	73
33	30	29	20	K STIGALL A JACKSON	OV ARISTA NASHIVILE 13070	1	74	71	75	6	NOTHIN BUT THE TAILLIGHTS CLINT BLACK	71
34)	37	52	4	OIO I SHAVE MY LEGS FOR THIS? CEARREN ID CARTER R HART)	CEANA CARTER	34	75	68	56	15	JISTROLD C BLACK IC BLACK S WARMER! ROA ALBUM CUT LOVE TRAVELS KATHY MATTEA	39
35)	36	45	4	N WRIGHT (I DYWAL)	LEE ANN WOMACK (V) DECCA 72023	35						
36)	33	36	13	HAND OF FATE JSLATT, D. JOHNSON IM LUNN IN NOBLE)	◆ SONS OF THE DESERT	33	○Re	conds sh	owing a	nincrea	se in detections over the previous week, regardless of chart movement. Airpower awarded to those recording to the PV/secolio awarlability. Catalon number is for cassette sinely, or wind if cassette is unavoided.	rds who

## Billboard. Top Country Singles Sales...

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND

THIS	WEBX	2 WWS ADD	WISCHART	TITLE LABEL & NUMBER/OSTRIBUTING LABEL	ARTIST
				***No. 1**	
1		1	23	HOW OO I LIVE & CORE 73022 16 weeks at N	e. 1 LEANN RIMES
2	2	2	7	LOVE GETS ME EVERY TIME • MERCURY 568062	SHANIA TWAIN
3	3	3	11	YOU LIGHT UP MY LIFE . CLRB 73027	LEANN RIMES
(4)	4	4	9	A BROKEN WING/VALENTINE RCA 64963	MARTINA MCBRIQE
(3)	5	6	13	PLEASE (Inc 78656/50NY	THE KINLEYS
8	6	7	7.	THE REST OF MINE CAPITOL MASINILLE 18680	TRACE ADKINS
7	7	5	28	IT'S YOUR LOVE ▲ CURS 73019 TI	M MCGRAW (WITH FAITH HILL)
(3)	9	12	10	YOU WALKED IN INA 64942/RCA	LONESTAR
9	8	9	5	WHAT IF I DO SNA 64990/RCA	MINOY MCCREAGY
10	12	13	40	DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHMILE 58672	OEANA CARTER
11	20	-	2	I'M SO HAPPY I CAN'T STOP CRYING MERCURY 568114	TOBY KEITH WITH STING
12	11	10	13	LOVE IS THE RIGHT PLACE ASSILUM 64152/22G	BRYAN WHITE
(13)	13	11	6	YOU DON'T SEEM TO MISS ME EMC 7870450NY	PATTY LOVELESS

THE	WEEK	2 WKS AGO	WKS CE	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	15	7	WHEN LOVE STARTS TALKIN' CLEB 56095/UNIVERS	AL WYNONNA
15	15	14	15	SHUT UP AND ORIVE MCA MASHMULE 72012	CHELY WRIGHT
(16)	16	16	6	MORE THAN EVERYTHING DECCA 72022/MCA HASHI	ILLE RHETT AKINS
17	10	8	16	GO AWAY INA 64914/ECA	LORRIE MORGAN
(18)	22	-	2	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
19	17	17	75	THE LIGHT IN YOUR EYES/BLUE CURB 75050	LEANN RIMES
(20)	19	21	5	ONE SOLITARY TEAR ARISTA NASHVILLE 13099	SHERRIE AUSTIN
(21)	18	18	14	THANK GOD FOR BELIEVERS DECCA 72014/MCA NA	SMILE MARK CHESNUTT
22	23	20	43	HERE'S YOUR SIGN (GET THE PICTURE) . MANER BOOK, 17491.	BILL ENGUALL WITH SPECIAL GUEST TRAVIS TRITT
23	24	23	3	NICKAJACK CAPITOL NASHYILLE 58666	RIVER ROAD
24	21	19	25	BUTTERFLY KISSES ● HICA HASHMILE 72016	RAYBON BROS.
(25)	RE-E	NTRY	14	WE WERE IN LOVE MERCURY 574636	TOBY KEITH
Rec	ords wi	th the g	reatest:	sales grans this week. • Recording Industry Assn. of Americ	a certification for sales of 500,000 units. A RIA





by Wade Jessen

SIXTEEN TONS: With Hot Shot Debut stars, Shania Twain's highly anti-ipated 'Come On Over' jackhammers onto Top Country Albums at No. 1 with 172,000 sense and narrowly misses the top rung on The Billboard 200 (see Between the Bullets, page 116). 'The bottom line is that we're thrilled to have a No. 1 country album with the music that Mutt [Lange] and Shania delibered

us, and we have everything in place right now to see us through the end of January," says John Grady, sales and marketing VP at Mercury's Nashville operation. The label serviced country radio with a second single from "Come On Over" in the same package as the album, and Grady cites those factors, along with having videoclips for the first two singles in rotation simultaneously on CMT, as fodder for an aggressive holiday buying season. Twain's glowing num bers may also have been buoyed by a Nov. 7 appearance on "The Tonight Show With Jay Leno."

ALTHOUGH CROSSOVER QUEEN LeAnn Rimes (Curb) gets the Greatest Gainer nod on the country chart by gaining 19,000 units with "You Light. Up My Life—Inspirational Songs," that title is outseanned by "Come On Over" to the tune of 46,000 pieces and finishes the week at No. 2. Since the ten sensation is basking in the noonday media sun, trying to pinpoint individual reasons for sales spurts is like looking for a needle in a haystack. However, a Nov. 5 appear ance on "Late Show With David Letterman" and a ston at "The Rosie O'Donnell Show" the following day may have helped to prime the pump for the youngster's latest package, keeping in mind that it was a show-stopping sppearance on O'Donnell's show that breathed new life into Wynonna's 1996 "Revelations set for a few weeks this past spring. On Music Row, O'Donnell's show has gained an artist-friendly reputation, since she tends to avoid the offensive "hay bales and gingham" stereotypes still used by several other network talk-show hosts.

DIAL POSITIONS: With more than 51 million audience impre spins, Shania Twain's "Love Gets Me Every Time" controls Hot Country Singles & Tracks for a third consecutive week, while the second release makes ripples in the country radio pond with a 51-44 hike. "Don't Be Stupid (You Know I Love You)" is detected at 122 of our 161 monitored stations, with heavy air-1 Love 1903) Is deflected at 122 of our 101 monument statutes, what reavy ast-play (more than 35 plays) at KEEY Minneapolis and heritage WIL St. Louis. Meanwhile, Garth Brooks opens at No. 27 with 22 million audience impres-sions with "Long Neck Bottle," the lead single from his "Sevens" set, arriving at retail Nov. 25 (Billboard, Nov. 15).

Despite all the hoopla, Brooks failed to break his own record for high debuts on our airplay list, but look for "Long Neck Bottle" to crack the top 10 next issue. "The Thunder Rolls," which opened at No. 19 in the May 18, 1991, issue, remains the highest-debuting title since we began publishing airplay data from Broadcast Data Systems in the Jan. 20, 1990, Billboard, and "The Fever" also opened at No. 27 on Nov. 25, 1995. Country radio didn't warm up to that retooling of Aerosmith's 1993 hit, and Brooks' version peaked at No. 23 two weeks later.

So YOU'LL KNOW: "Long Neck Bottle" is listed as Capitol/Capitol Nashville on Hot Country Singles & Tracks, and "Sevens" will be listed similarly on our sales charts. This is reflective of label copy on the promotional and retail product and the efforts of Capitol Nashville's radio promotion and sales staffs.

Country Corner can be reached by E-mail at wjessen@billboard.com.

### JIM COLLINS TAKES 'THE NEXT STEP'

Arista won out.

In most cases, when an artist goes to another label with a record in the can, the new label will rework the existing product. Not so with Collins. Arista opted to put out the same record. "[Arista Nashville president] Tim DuBois told me he enjoys finding a baby act, nurturing them, developing them from scratch, and creating their debut record," Collins relates. "But after signing me [and taking on my fin-ished album], he says there's a lot to be

said for adoption." Collins says he feels the timing is right for him now and is actually glad things didn't work out for him in Nashville sooner. "As stupid as I was back then, [my career] would probably be over now," he says, "Who knows? I can't really look at that, I'm ready now,

If I'm not, then I'm never going to be." Collins has been out on a radio tour in support of his first Arista single, "The Next Step." He had already found all the songs for his album when he saw a tape with Kent Blazy's name on it, listened to it, and was knocked out. Collins actually removed one of his own songs slated for the album to put the "The Next Step" on the project. The artist has high praise for songwriters Kent and Sharon Blazy and Marcus Hummon, "It goes through the cycle of life in three minutes," says Collins. "It's a great song."

Originally, the first single was slated to he "Helplessly, Hopelessly Yours." "He went out on the road and was playing," says Foster. "'The Next Step' just got people. They were cry-ing and weeping. So we thought maybe we should just revisit this and go after this. Lyrically it is such a strong record. It gets a lot of reaction. We just have to get it heard. Basically, we took the lead from radio and switched the single."

Foster says Arista's initial efforts to hreak Collins are going to focus on radio. "We're just going straight ahead with radio," he says. "We've done a lot of setup at radio. He's been out with all of our regionals. He played the [Billboard/Airplay Monitor Radio Seminar and Awards I in Florida. He did (Coontry Radio Seminar West], and he's continuing to visit radio. He's going to go out and visit some of the regions he hasn't made it to. We're going to do a full radio assault At each station he's taking his guitar and playing acoustically.

So far, the label's efforts appear to be paying off. Tom Rivers, operations manager for WQYK Tampa, Fla., says, "The foundation of country music's success has always been the substance and depth of the songs and the singers. The combination of Jim Collins and 'The Next Step' is a perfect example of that. Jim is a cool human . . . someone

all our listeners can relate to." Foster says the label is also looking at putting a special push on the Texas, Louisiana, and Oklahoma market. "We're going to reintroduce him into those clubs," he says. "It's been a couple of years since he's been in there, but there's a strong hase there . . . There have been so many artists that have broken over the last few years that come from that Texas touring cir-

Collins is managed by International

Artists Management. After years of paying dues and gain-ing experience, Collins is relishing this time in his life. "It's almost unbelievable," he says. "Someone asked me, 'Is it what you thought it was going to be? It is, It's exactly what I thought it was going to be, It's hard work at times, but it's fun. I'm not doing this to be a big star. I'd just like to be known for what I do. I'm doing it because it's what I love to do, and I'm having fun."



hometown of Shawnee, Okla. Sponsors included Sony Music Nashville and Wal Mart, with proceeds benefiting Habitat for Humanity. Shown, from left, are Sony senior VP of sales and marketing Mike Kraski, Sony VP of sales Dale Libby, Hayes, and president of Habitat for Humanity of Shawnee Rick McClatchy.



ing a solo album, and Mancy A'lan Kane, who is finishing her debut album for Pioneer. Pictured, from left, are Kane's producer/manager, David Huff; Orbison; Kane; Hart; Tanja Crouch, VP of marketing for Barbara Orbison Productions; and Chris Keston, VP of publishing for Still Working

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC TITLE (Publisher - Loransina Day ) Sheet Marie Day

- COUNTRY SINGLES A-Z ANGEL IN MY EYES (Raymoong, BMA/Knob Twistor, ASCAP)
- WEEN THE DEVIL AND ME (Coburn, BMI/fen Ten, /Songs (If PolyGram Int'l, BMI/Call-N-Twins, BMI) /WIM JMC OF AN EYE (Mamer-Tamerlane, SIM/Malimaymer W/Stanstruck Angel, SIM/Dead Solid Perfect, EMI)
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  A BROWN WINE COMPATY Fire, Inth/Sourin Jamman', BPM, Soffer in Salaron, SMD H;

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    23 I HAVE TO SUMMEDDER PUR Prox, BMCSydney Enr., BMD

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  on Wheat, BMUNere Huven, BMS) HL/WSM

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## Billboard TOP COUNTRY ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY Sound Scane

THIS WEEK	LAST WEEK	2 WKS AGO	WAS ON CHAR	ARTIST  VIEL 8 MANUSCHOOTINEUTING LAND, ISUXXXISTID LIST PRICK OR TOURNALINT FOR CASSETTECTS	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHAF	ARTIST LIMILS IN AMERINGSTREUTING LANCE GUIGGESTED LIST PROCE OR COLUMNILIDITY TITLE	PEAK POSITION
_				* * * No. 1/HOT SHOT DEBUT * * *		39	36	35	53	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10 98/16:98) WHAT F IT'S YOU	
$\Box$	NE/	V >	3	SHANIA TWAIN VEROURY 536703 (10 58 E017.745) 3 week at No. 1 COME ON OVER	1	39	34	32	13	LORRIE MORGAN BNA 67499/RCA (10 9616 98) SHAKON' THINGS UP	9
				* * * GREATEST GAINER * * *		(40)	38	49	3	ROY O, MERCER  AND HOW BIG'A BOY ARE YA? VOLUME 3	38
2	1	1	9	LEANN RIMES A  YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS  CURL 1/465 (20 18/16 56)	1	41	30	22	6	VARIOUS ARTISTS BYOND MISSE JOSEFONN'S BOY 11 901-5 90. STONE COUNTRY COUNTRY ANTEST REFORM THE SONGS OF THE ROLLING STONES.	22
3	2	2	11	TRISHA YEARWOOD & (SONGBOOK) A COLLECTION OF HITS	1	42	39	39	31	ALABAMA 70A 67426 (10 9616 98) OANCIN' ON THE BOULEVARD	5
4	3	3	8	BRDOKS & DUNN A . THE CREATEST HITE COLLECTION	2	43	41	38	17	KENNY CHESNEY 8NA 67498/90A (10 98/16 98) I WILL STANO	
5	4	4	23	ARSTA NASHVILLE 18852 (10, 98.16.198)  TIM MCGRAW &* CURB 77886 (10. 98.16.198)  EVERTWHERE	1	44	40	40	59	CLINT BLACK & RCA 66671 (10.58016 590) THE GREATEST HITS  VARIOUS ARTISTS  ANALYSIS ORDERS A COUNTY ORDERS AS COUNTY ORDERS A	+-
6	6	5	4	JOHN MICHAEL MONTGOMERY ATLANTIC 83060/4G (10 98/16 98) GREATEST HITS	5	45	45	44	5	SPARROW 53583 (109615 98) AMEZING GIOLE 2 — A COUNTRY SALDIE TO GUSTEL	- 44
$\dot{\tau}$	9	8	70	LEANN RIMES ▲* CURB 77821 (10.99/15.98) BLUE	1	46	44	42	21	LONESTAR BNA 67 422/90A (10 96) 16 96) CRAZY NIGHTS	
	8	7	29	GEORGE STRAIT & MCA HASHMILLE 11584 (10 98/16 98) CARRYING YOUR LOVE WITH ME	1	47	43	41	103	GARTH BROOKS ▲* CAPITOL MASHYLLE 3/080 (10.98/15.98) FRESH HORSES	1
9	7	9	3	TRACE ADKINS CAPITOL NASHVILLE 55856 (10 9876 98) BIG TIME	7	1_1				* * * PACESETTER * * *	1
10	5	6	3	WYNONNA CURB 5306 LANIMERSAL (10.5616.58) THE OTHER SIDE	5	(48)	74	-	2	VARIOUS ARTISTS HP 0 40066 UNIVERSAL 16 98 11 361 A COUNTRY SUPERSTAR CHRISTMAS	48
11	10	10	62	OEANA CARTER A	2	49	42	37	16	VINCE GILL ▲ MCA NASHVILLE 11422 (10 99/16.98) HIGH LONESOME SOUND	
12)	NE		1	MINOY MCCREADY INA 67504954 (10 98/16 98) IF I DON'T STAY THE NIGHT	12	50	46	45	43	BILL ENGVALL    MARNER 8805 46263   10 98/16 98   III HERE'S YOUR SIGN	
13	NE	-	1	SAMMY KERSHAW MERCURY \$36318 (10 98 00/17 98) LABOR OF LOVE	13	51	47	46	34	TRACY LAWRENCE   ATLANTIC 82985/AG (10 98/16 98)  THE COAST IS CLEAR	
14	11	12	11	MARTINA MCBRIOE RCA (10.96/16.98) EVOLUTION	9	52	48	43	63	TRAVIS TRITT ● WARNER BROS 46304 (10 9616 98) THE RESTLESS KINO	-
15	12	13	6	PATTY LOVELESS (7) C 67997500Y (10 98 EQ16 98) LONG STRETCH OF LONESOME	9	53	50	50	56	KEVIN SHARP ◆ 143/ASYLUM 61930/EEG 110 98/15/98/ III NEASURE OF A MAN	
16	13	16	15	CLINT BLACK ● RCA 67515-110 98/16-981 NOTHIN BUT THE TAILLIGHTS	4	54	51	52	80	MINOY MCCREADY ▲ BNA 66805/RCA (9 901.5 98) ■ TEN THOUSAND ANGELS	5
17	16	17	54	ALAN JACKSON & ARISTA NASHVILLE 19813 110 96/16 961 EVERYTHING I LOVE	1	55	53	53	27	ROY O. MERCER CAPITOL NASHVELE 54781 (9.98-15-96) HOW BIG'A BOY ARE YA? YOLUME 1	53
18	15	15	11	COLLIN RAYE . THE BEST OF COLUMN SAVE COMPOST HOTE	4	56	55	56	16	SHERRIE AUSTIN ARISTA NASHVELE 18843 (10 98/16 99)  WORDS	4
				EPIC 5 7673,550H1 (30 98 EQ126 98)		57	52	51	103	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16-98) SOUVENIRS	3
19) 20	17	18	27	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16-98) IIIII MICHAEL PETERSON  NEAL MCCOY   ATLANTIC 83011/AG (10.98/16-98)  GREATEST HITS	17	58	54	59	23	ROY O, MERCER CAPITOL NASHVELL 54782 (8,9875.98) HOW BIG'A BOY ARE YA? VOLUME 2	5
	18	_	7		7	59	58	54	15	JOHN ANGERSON MERCURY \$36004 (10 98 EQ/16 98) TAKIN' THE COUNTRY BACK	12
21		14	-	BRYAN WHITE ◆ ASSILUM 62047/EEG (10.094/6.09) THE RIGHT PLACE  LEANN RIMES		60	49	47	31	WYNONNA CURB 11583/MCA NASHVELE (10:98/16:98) COLLECTION	9
22)	19	19	39	CURS 77856 (10 96) 15 960 UNICHAINED MELODITHE EARLY TEARS	1	61	57	57	21	CHRIS LEDOUX CAPITOL MASHMILLE 52775 (10 98/16 98) LIVE	21
23)	24	-	2	NEAL MCCOY ATLANTIC BOOKTING (10) 98/16 98: BE GOOD AT IT	23	62	56	48	33	ALISON KRAUSS & UNION STATION SO LONG SO WRONG ROUNGER 0365 (9 59) 5 590	4
24)	20	20	14	JOHN CENVER LEGACY 6518350NY (9.98.EQ/13.98) THE BEST OF JOHN CENVER LIVE	8	63	59	58	81	GEORGE STRAIT ▲' MCA NASHVILLE [1428/10/99/16/99) BLUE CLEAR SKY	1
<b>(25)</b>	22	25	7	THE KINLEYS (FIC 6796/s'ONY (10 98 EQ 26 98) UST BETWEEN YOU AND ME	22	64	62	65	65	TY HERNDON ● 675 6756450NY (10:98 EQ/15:98 LIVING IN A MOMENT	6
26	23	23	21	LILA MCCANN ASYLUM ESPECIES ES LILA	8	85	61	62	85	BRYAN WHITE ▲ ASYLUM 61880/EEG (10 96/15-98) BETWEEN NOW AND FOREVER	7
27	21	21	5	OELBERT MCCLINTON  CURB STOLERING TOE (12096/16 SR)  ONE OF THE FORTUNATE FEW	15	66	64	64	82	BROOKS & OUNN ▲* ARISTA HASHMILLE 18810 (10 99/15 98) BORDERLINE	1
28	25	30	9	CHELY WRIGHT MCA NASHVILLE 70003 (10 96/16 98) 18 LET ME IN	25	67	60	60	59	JOHN MICHAEL MONTGOMERY   ATUACITE EPOLING DEL WILL SEE  WHAT I DO THE BEST	5
29	31	31	31	CLAY WALKER ◆ GIANT 24674/WARNER BROS. (10 98/16-98) RUMOR HAS IT	4	68	68	68	60	VARIOUS ARTISTS WALL DENCY 60902 JO 7616 981 THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
30	27	26	72	TRACE AOKINS ▲ CAPITOL MASHAVLLE 37222 (10.98/15.98) IIII DREAMIN' OUT LOUG	6	89	66	67	70	ALABAMA RCA 66648 (4 989 98) SUPER HITS	4.
31	26	26	26	LEE ANN WOMACK DECCA 11585/ARCA HASHVILLE (10.99/15.90) III LEE ANN WOMACK	8	70	70	-	2	RICKY SKAGGS ROUNDER ORDS 19-19/14-1915 BLUEGRASS RULES*	71
32	28	27	23	PAM TILLIS ARISTA MASHVILLE 18836 (10.98/16.98) GREATEST HITS	8	71	67	66	51	MARK CHESNUTT ● DECCA 115299MCA NASHWILLE (10.94/16.94) GREATEST HITS	11
33	35	34	20	TOBY KEITH MERCURY 554836 (10.98 EQ16.98) DREAM WALKIN'	8	72	63	55	4	JOHN DENVER REASON TO SELECTIONS: SONGS OF LOVE AND LIFE	31
34	37	28	17	DIAMOND RIO ARISTA NASHVILLE 18844 (10 98/16 98) GREATEST HITS	8	73	72	14	69	CLEDUS "T." JUDD 19209 & TIC 2925 (10 98/16 98)   ISTOLED THIS RECORD	2
35	29	29	30	SAWYER BROWN CLIRE 77883 (10 98/15 98) SXX DAYS ON THE ROAD	8	(74)	NET	wÞ	4	VARIOUS ARTISTS STATE TO SHOULD ARTISTS COUNTY CARES FOR RICE A HOUBAN ALBUM TO BENEFIT ST. AUX CHARRES RESEMBN HOSPITAL STATE TO SHOULD ARREST TO BENEFIT ST. AUX CHARRES RESEMBN HOSPITAL	
36	33	33	7	MARK CHESNUTT DECCA 70006/4/CA MASHMULE (10.18/14.58) THANK GOD FOR BELIEVERS	25		69	73	6	MATRICA DESC	_
37	37	36	15	BLACKHAWK ARISTA NASHMILE 18837 (10 98/16 98) LOVE & GRAVITY	8	75	03			HISING TICE STOCK TOD SAVIE SEE	

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### **Turmoil Within Mexico's Amprofon**

AMPROFON IN TRANSITION: Despite recent newspaper accounts from Mexico City journals that suggest Mexico's music industry trade as ation Amprofon is fraying at the seams, Gabriel Abaroa says it simply is not so

"A new president and board of directors has been elected, and we plan to build a stronger, more business-oriented Amprofon," says Abaroa, CEO of Latin American trade group FLAPF, of which Amprofon is a member.

The elections took place Oct. 23 in Mexico City during a meeting in which, according to Abaroa, executives from seven indie labels, led by Fono visa and Musart, walked out of the meeting. Abaroa says the indie-label execs exited the meeting because of differences of opinion regarding the modus operandi of Amprofon.

The key issue at stake, says Abaroa. is that the majority of the member labels want to make Amprofon a more professional entity. They want an outside director to oversee Amprofon's operations. Further, they want a more professional and rapid delivery of sales data, as well as an effective, united front to combat piracy and publishing ills that continue to plague Mexico's record industry.

The breaksway group that bolted the meeting, however, does not want to change Amprofon's way of doing business, says Abaroa, adding that these labels accuse major-label imprints of dominating Amprofon's direction at their expense.

Though he did not attend the meeting, Fonovisa CEO/president Guillermo Santiso states unequivocally that the majors are attempting to take over Amprofon

According to Santiso, the majors want to change the "one company, one vote" process to a different system that would reflect the sales volume of each label. Since the major labels generate the majority of sales, he reckons, they could carry the votes necessary aplement changes they desire. If the voting mechanism were changed, Santiso declares, the walkout labels "will leave [Amprofon], and we will form an organization for indepedents.

Well, the voting process was changed during the meeting.





bu John Lannert

Abaroa says the labels that staved at the meeting decided to change to a system of voting based on the amount of funds each company contributes to Amprofon and all the projects involved with the organization. In turn, the contribution levels were determined by the market share derived from that ny's sales

"I think this system is fair." declares Abaroa When asked if it was wise for the labels to leave the meeting before it got under way, Santiso replies, "I am fed up with the arrogance of the majors. The majors want to do here what they have done everywhere control the business. I don't want to be

the cause of the problem, but if I don't feel the playing field is level for the independents, we are not going to be a part of Amprofon. If Amprofon does need to professionalize, adds Santiso, it must be done with the compliance of all of the mem-

Abaroa points out that the repreentative of one of the renegade labels Disa, admitted that it was a mistake to abandon the meeting. Disa has since approved the agenda set by the majority of the other labels.

Abaroa says Amprofon needs to undate itself on many fronts. Unlike trade groups in such important Latin American markets as Argentina. Brazil, Colombia, and Chile, Amprofon reports its sales on a quarterly, not monthly, basis. There is no audit of sales data released.

Further, Amprofon does not have an side professional serving as an executive director, as do other Latin American countries. Brazilian and Colombian trade associations have had executive directors for years: Argentina's and Chile's trade organizations appointed executive directors this

Abaroa says that "a very profes-sional individual" will be hired within



Lonez and the board of directors The flan between the discontented indies and Amprofon may yet be smoothed over. On Nov. 13, López was slated to meet with Santiso to explain what took place at the meeting. In the meantime, Abaroa hopes that Fonovisa and Musart return to the

Amprofon fold. He is optimistic as well that the breakaway labels will pay overdue fees needed to fund FLAPF's anti-piracy initiatives in Mexico. "We want to have as many comp nies inside Amprofon provided that they pay their dues and provided that they are constructive," states Abaroa. 'We want positive criticism to help

better Amprofon. FLAPF SELECTS MIDANI: Member trade groups of FLAPF elected André Midani, president of Warner Music Latin America, as FLAPF's chairman of the board during meetings held Oct. 28-29 in Rio de Janeiro,

Three VPs of the board also were lected: Luis Méndez, president of Warner Argentina and chairman of Argentinian trade association CAPIF Alvaro Duque, GM of Colombian indie Sonolux and chairman of Colom-bian trade group Asincol; and Manolo Camero, the outgoing chairman who is president of Brazilian trade organization ARPD.

During his two-year tenure, Midani expects to see improvement in three areas: piracy, collection of performance right royalties, and an upgrade in the management of FLAPF's member trade groups.

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4 LUIS MIGUEL WEALTHMA. POR DEBAID DE LA MESA. 5 MARC ANTHONY FRIM. V HURO MIGUEN.

7 DICARDO MONTANED WA

S ALAN GARRIEL ROCIO OUR

9 JUAN GABRIEL ABOLANAG TE SIGO AMANDO

11 KARIS THO

13 PANDORA EMILIATIV DESPUÉS DE TIQUE? 14 GISSELLE FICARMO

15 ENRIQUE IGLESIAS TO VEA REVOLUCION

12 NOO SO

CHART NOTES, RETAIL: Three weeks after Maná's "Sueños Liqu dos" (WEA Latina) hit No. 1 with 17,500 units sold, Mare Anthony's "Contra La Corriente" (RMM) repeats Maná's chart feat by also selling 17,500 pieces.

Anthony, a hotter-than-hot salsero who is starring in Paul Simon's upcoming Broadway production "The Capeman," sets several milestones with "Contra La Corriente." He becomes the first RMM act to scale The Billboard Latin 50, and "Contra La Corriente" is the first salsa disc to top the chart

Anthony's third smash album in a you is his first dise to enter The Rill. board 200, debuting this issue at No. 74. Predictably, the album is No. 1 on the tronical/salsa genre chart.

"Contra La Corriente" helps the titles charting on The Billboard Latin 50 move 110,000 units this issue-the highest tally since the Sept. 6 issue. What's more, tropical-rooted titles are on the move as five of the 12 best-selling albums this issue are grounded in Latino Afro-Caribbean genres, including "Alto Honor," the hit disc by Puerto Rican merengue trio Grupo Manía, which hows at No. 10 this issue. Elsewhere, Italian idolo Eros

Ramazzotti bows at No. 29 with "Eros" (Ariola/BMG), a fine compendium of remixes of his greatest. (Continued on next page)

### **Hot Latin Tracks** ADTICT

Billboard,

Sow \* \* \* No. 1 \* \* \* CDISTIAN LO MEJOR DE MI ALEJANDRO FERNANDEZ 2 10 \* \* \* GREATEST GAINER \* \* \* US MIGUE JUAN GABRIEL SIGO AMANDO DOMINGO QUINONES NO VOY A DEJARTE IN MARCO ANTONIO SOLIS LA VENIA BENDITA MANECUMBE KARIS 8 VICENTE FERNANDEZ NOS ESTORBO LA ROPA LUIS MIGUEL ◆ POR DEBAJO DE LA MESA 10 G FE(B) INQUINTED LARK
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37	33	36	3	LAURA FLORES	<ul> <li>EL ALMA NO TIENE COLOR MASQUIS IMASQUIS</li> </ul>
38)	RE-E	NTRY	2	SERGIO GOYRI	TE SIGO QUERIENDO LHERNANDEZ ILO HERNANDEZ
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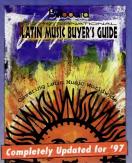
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### LATIN NOTAS

(Continued from preceding page)

hits, which include two duet tracks cut with pop/classical paisant Andrea Bocelli and singing legend Tina Turner. The identically titled Italian counterpart of "Eros" debuted at No. 1 on Music & Media's Eurochart in the Nov. 15 issue.

Making his debut this issue on The Billboard Latin 50 at No. 43 is Span ish erooner Alejandro Sanz with "Más" (WEA Latina), a breakthrough package of sophisticated pop balladry that has been the No. 1 seller in Spain for almost three months

Luis Miguel's "Romances" (WEA Latina), which slides 118-150 on The Billboard 200, tops the pop genre chart for the third straight week. Likewise, Grupo Limite rules the regional Mexican genre chart for a third successive week with "Sentimiento" (PolyGram Latino).

CHART NOTES, RADIO: Mexican balladeer Cristian snags his first chart-topper on Hot Latin Tracks in nearly 18 months with "Lo Mejor De Mi" (Ariola/BMG). The smash ballad is Cristian's first for BMG and his fourth overall. Also "Lo Mejor De Mí" remains atop the pop genre chart for the third time in four weeks. Mare Anthony's RMM hit "Y Hubo

Alguien" could replicate his retail success next issue by ascending to the top of Hot Latin Tracks. For the moment. however, the track stays at No. 1 on the tropical/salsa chart for a third straight And for the sixth week running.

Marco Antonio Solís is lodged aton the regional Mexican chart with "La Venia Bendita" (Fonovisa). Assistance in preparing this column

### LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist. 36. 4 ESTACIONES DE SOLEDAD (4 SEASONS OF LORE LINESS) (EMI April, ASCAP/Flyte Tyme, ASCAP) A PESAR DE TODOS (Sony Discus, ASCAP)

in São Paulo, Brazil.

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## ™Billboard Latin 50°

ARTIST LAGEL & NUMBER DISTRIBUTING LAST \* \* \* No. 1/Hot Shot DEBUT \* \* \* \* \* \* GREATEST GAINER \* \* \* ALEJANDRO FERNANDEZ SONY LATIN IDAM/SONY 128 ME ESTOY ENAMORANDO MANA WLA LATINA 20130 GRUPO LIMITE POLYGRAM LATING 539331 6 7 6 CRISTIAN APIGLA 52205 BMG LO MEJOR DE MI MARCO ANTONIO SOLIS FONDVISA (IST MARCO 13 GIPSY KINGS NOVESUCHATLANDS 79466/46 COMPAS INQIA RUM 82157 @8 SOBRE EL FUEGO GRUPO MANIA SONY TROPICAL 82438/SONY NEWN ALTO HONOR CHARLIE ZAA SONOLUK 82136/SONY SENTIMIENTOS BUENA VISTA SOCIAL CLUB HONLO CITOJING HEIJO I PHITANG EM BUENA VISTA SOCIAL CLUB LOS TIGRES DEL NORTE O FONOVISA 80711 ENRIQUE IGLESIAS & FOND ANA GABRIEL SONY DISCOS 82568/90YY 32 CON UN MISMO CORAZON ILLIO IGLESIAS @ COLUMBIA 6289950NV VICTOR MANUELLE SONY TROPICAL APRIMISONY A PESAR DE TODO GRUPO LIMITE POLYGRAM LATINO 533302 (SE PARTIENDOME EL ALMA THALIA (No LATIN 57977 AMOR A LA MEXICANA LOS TUCANES DE TIJUANA EMI LATIN 56921 E TUCANES DE ORO BODDY BUILDO CHILLE JUAN GABRIEL/ROCIO DURCAL ARIOLA 476058MG 33 HINTOS OTRA VET 27 CARLOS VIVES EMI LATIN 19452 TENGO FE 24) 23 OLGA TANON WEALATINA 16733 EE LLEVAME CONTIGO IEDDY DIVERA sons biomess analyticons VA NO SOV EL NINO AOUEL 22 LOS MISMOS EMILIATIN 33230 GRACIAS POR TODO 20 9 **GRUPO EXTERMINADOR FONOVISA 9590** NARCO CORRIDOS 2 NEW EROS RAMAZZOTTI DDD 53047/8860 FROS BOYZ II MEN MOTOWN INTOCABLE EN LATIN 56694 EM SHAKIRA . SONY LATIN BI 795/SONY (SS was provided by Marcelo Fernández LAURA FLORES UNIVERSAL LATINO 40004 ME QUEDE VACIA Bitar in Buenos Aires and Enor Paiano GISSELLE HEART MARKET QUIERO ESTAR CONTIGO 47 CRISTIAN UNIVERSAL LATING & MIS MEJORES MOMENTOS TIERNA LA NOCHE EXITOS Y RECUERDOS 25 18 VICENTE FERNANDEZ SONY DISCOS 82356/SONY ESTATUA DE MARFIL 39) RE-ENTRY SELENA DIOLEDIN STARS SEMPRE SELENA 46 37 LOS ANGELES AZULES DESA 5379LEMI LATIN INOLVIDABLES BANDA EL LIMON FONDADA 4016 ME CAISTE OF LCIELO 29 2 RICARDO MONTANER WEALATINA 20639 NEW LOS TUCANES DE TIJUANA EMI LATIN 56922 EM TUCANES DE PLATA JENNIFER Y LOS JETZ (MI LATIN 59367 RE-ENTRY ILEGALES ARCHA 42251-5945 REBOTANDO CHAYANNE SONY LADIN ADDRESSON 49 50 4 BARY BASTA Y CRINCO HOVER OF MUTER SYSTEMAN LINE DESDE EL MAS ALLA VARIOUS ARTISTS PRIORITY 50006 HITPA MIX.BEST OF LATIN HOUSE REGIONAL MEXICAN

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Albums with the greatest sales gains this week. ● Recording Industry Asia. Of America (RISA) certification for sales 550,000 units. ▲ RIAA certification for sales of 1 million antits, with multimilion sales indicated by a numberal bittlewing winted. For based sets, and sales allows with a number law that sacred the hours, be SIAA motifiates internets by

### NOVEMBER 22, 1997 Artists & Music

## Top Contemporary Christian.

THIS WIDK	UST WEDX	WKS, CN CHARIT	Compiled from a national sample of retail story and rack sales reports collected, compiled, and provided by.  ARTIST LAGELS NUMBEROUSTRIBUTING LAGEL
<b>(</b> D)	1	9	LEANN RIMES A TO LIGHT UP MY LEE INSPIRATIONAL SONGS
(Z)	3	8	JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT MUCH AFRAID
3	2	9	AMY GRANT MYRRH 7000/WORD BEHIND THE EYES
(A)	NE	w>	VARIOUS ARTISTS SMIRON 1679 ORDER WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
5	4	3	STEVEN CURTIS CHAPMAN SPIRROW 1630/CHORDANT GREATEST HITS
6	6	72	BOB CARLISLE & DIADEM 1129/PROVIDENT W SHADES OF GRACE
7	5	2	BEBE WINANS ATLANTICSPANIOW 1621/CHORGANT BEBE WINANS
(D)	7	7	SANDI PATTY WORD 9911 M ARTIST OF MY SOUL
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(10)	9	77	JACI VELASQUEZ MYRRH 6995/WORD HEAVENLY PLACE
(11)	15	3	RAY BOLTZ WORD 9997 EE A CHRISTMAS ALBUM
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(II)	NE	wÞ	PLANKEYE TOOTH & NAIL 1097/DIAMANTE SEE THE ONE AND ONLY
19	10	17	THIRD DAY REUMON 10006/PROVIDENT CONSPIRACY NO. 5
16	11	5	VARIOUS ARTISTS SHIPPOW (SUDDICION)  AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL
(17)	10	61	POINT OF GRACE . WORD 9694 LIFE LOVE & OTHER MYSTERIES
(18)	16	9	THE GAITHER VOCAL BAND SPRING HELL 5407/CHORDANT LOVIN' GOD & LOVIN' EACH OTHER
19	17	23	THE SUPERTONES DEC TABLESHOUGHT BY SUPERTONES STRIKE BACK
(20)	22	103	DC TALK & FORETRONT STAGGHORDANT JESUS FREAK
(21)	18	3	RON KENGLY HISAMMUNICIDATE LESSONORS HIGH PLACES: THE BEST OF RON KENGLY
(22)	19	39	RICH MULLINS REUNION O] 16/PROVIDENT IN SONGS
(23)	29	21	CHRIS RICE ROCKETOWN 1525WGRD DEEP ENOUGH TO DREAM
24	29	19	CLAY CROSSE HEUNION 10005/PROVIDENT III STAINED GLASS
25	22	47	VARIOUS ARTISTS HOSAANA, MITEGRITY 8952/WORD SHOUT TO THE LORD
26	11	54	VARIOUS ARTISTS ▲  WOW-1997: THE YEAR'S 30 TCP CHRISTIAN ARTISTS AND SONGS
(21)	NE	wÞ	REBECCA ST. JAMES FOREFRONT 5176/CHORDANT CHRISTMAS
(28)	NE	wÞ	AARON JEDFFREY STAR SONG GLEGICHORDANT THE CLIMB
29	31	28	KATHY TROCCOLI REUMON 10003/PROVIDENT ME LOVE AND MERCY
30	27	80	KURK FRANKLIN AND THE FAMILY & GOURD CONTROL 212705-KNOWN WHATCHA LOOKIN' 4
31	21	7	GEOFF MOORE & THE DISTANCE FOREFRONT 5175/CHORDANT IN THREADS
32	25	5	PFR SPARROW 1631/CHORDANT IIII THE LATE GREAT PFR
33	30	32	CARMAN SHARKOW 1565CHORDANY I SURRENDER ALL-30 CLASSIC HYMNS
34)	HE	w>	VARIOUS ARTISTS BRENTHOOD GOJALIFROVERINT BUTTERFLY KISSES & OTHERS
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40 36 62 STEVEN CURTIS CHAPMAN . SPANNOW 1554/CHCROANT SIGNS OF LIFE econds with the greatest sales gains this week. • Recording Industry Asia. Of America (RMA) certificate as of \$00,000 units. • RMA certification for sales of 1 million units with each additional million policies.

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(38) NEW > VARIOUS ARTISTS

39 34 37 PETRA WORD 9929

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learning.

bu Deborah Evans Price

WARNER ALLIANCE'S 'ACTUAL REALITY': I admit to being one of those people who've not yet fully embraced all the new marvels of modern technology, but there's a new project due Tuesday (18) that sounds so intriguing it should attract even the most techno-phobic music lovers. Warner Alliance is releasing "Actual Reality," a CD-ROM that will provide people a new way to explore the Scriptures and hear their favorite Christian

Among the artists featured on the project are Audio Adrenaline, Blackball, Caedmon's Call, Steven Curtis Chapman, Christafari, Church Of Rhythm, Common Children, Five Iron Frenzy, Fold Zandura, GRITS, Guardian, Fred Haring, I.D.O.L., King, Rebecca St. James, Sarah Masen, Newsboys, the Supertones, Out Of Eden, Plank Eye, Plumb, Point Of Grace, Reality Check, T-Bone, Third Day, Jaci Velasquez, and the World Wide Message Tribe. "Actual Reality" features more than 200 interactive screens, more than 100 Quick-Time Movies, and numerous music videos. Distributed by Warner Christian Distribution, the project will retail for \$29,98. The topics covered on the CD-ROM include "Who is Christ?" and "What is prayer?

"Actual Reality" was created by Ray Neu, a former outh pastor who now serves as president of Actual Reality Inc. The project was directed by Kevin Theessen and produced by Denise Niebisch of the Horizon Cos. "In the 16 years of ministry I've been involved in," Neu says, "I found we could basically bring kids to Christ pretty easy as far as evangelism, but then getting them trained in the

sics of their faith was a different story." He thinks a CD-ROM is a great avenue to further knowledge. "A CD-ROM does everything a book can't do, he notes, "They can see visually what we're talking about, all the fun things that keep them interested, and teach them the concepts without them ever feeling like they're

NSP-WOW TO LAUNCH NEW AWARDS SHOW: The Inspirational Network has joined forces with EMI-Christian Music Group, Provident Music Group, and Word, the Christian record companies that partnered together for WOW 1998, to initiate the WOW 1998 Inspirational Awards, to be beld Feb. 1 in Washington, D.C.'s Hylton Chapel. The show will be broadcast live on the INSP Network to an estimated 55 million homes. In addition to music, the show will recognize contributions in other categories, including books, TV, radio, athletes, and Bibles The show will feature 12 categories, with musical awards to be presented in the contemporary Christian album, black gospel album, Southern gospel album, Christian

rock/alternative album, and performing artist categories. The Parable Group and Power & Glory, Columbia House's Christian music division, are also involved in snonsoring the fan-voted awards. More than 500,000 ballots will be available in Christian bookstores, on the Internet, and in magnetines. The show will be simulated own the Internet via AudioNet.

Gospel Music Assn. (GMA) president Frank Breeden says the show will be a good lead-in to the GMA's Dove Awards in April and sees the new show as a positive for the Christian community. "Anytime that Christian music can be showcased in a credible environment-which we know INSP has that reputation-we're supportive of that (Continued on page 64)

REAUTY FOR ASHES

SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR

PETRA PRAISE 2 WE NEED JESUS

GOD WITH US A CELEBRATION OF CHRISTWAS CAROLS & CLASSICS



bu Heidi Waleson

READ AND HEAR: An especially satisfying book/ CD tie-in is now in stores: Peter G. Davis' American Opera Singer," published by Doubleday, has a two-for-the-price-of-one companion CD with the same title, released by BMG Classics. Davis, a critic at New York magazine, has traced the development of the classical singer in the U.S., beginning in 1825 and ending in the present, in 600 pages. Encyclopedic and elegantly written, the book is a valuable reference work, a history, and a personal argument. Here one can find the struggles of forgotten 19th-century pioneers; the flowering of the turn-of-the-century d who created roles in the operas of Massenet, Delibes, Gounod, Debussy, and others; and legendary figures like Louise Homer, Helen Traubel, and Richard Tucker. Life stories are told with wit and economy: Who can forget the sister act of Carmela & Resa Ponzillo (who eventually became Rosa Ponselle) making its vaudeville debut as "Those Tailored Italian Girls" in 1916?

Yet Davis is no neutral chronicler, as his critical analyses of the voices and careers of his subjects makes clear (he lavishes particular venom on Beverly Sills). The author's agenda becomes clearer as the book moves into the present, for Davis is dispirited by the mechanical nature of modern opera production. with its static repertory and interchangeable voices, and he feels that American singers unthinkingly feed that machine. The singers who really interest Davis are the individualists, people like Olive Fremstad, Lawrence Tibbett, Ponselle, and Leontyne Price. He writes, "Each great American singer, it seems, was self-invented by a singular personality with a prodi-

gious vocal gift, a fierce individualist fired by the burning creative imagination to make the dream come true." (Many of them, he points out, were also by nature difficult people, and the modern opera world has a low tolerance for diva-hood.) Davis does find some individualists-like Dawn Upshaw, Lorraine Hunt, and David Daniels-among the singers of the

present day, so perhaps all is not lost. The disc makes it possible to listen along and hear the voices of Emma Eames. Homer, Eleanor Steber, and a few dozen others, with one all-mono and one allstereo disc. Davis wrote the notes for the compilation. which includes recordings from as early as 1906 and singers performing music they were most famous for, such as Mary Garden ("Louise") and Llly Pons ("Lakmé"). Some of the tracks have never been issued on CD before; others have been newly retransferred using up-to-date noise-reduction technology. The publisher and label are hoping to push the combination package for the gift-giving season and are cross-promoting it in music-selling book chains (such as Bor-ders and Barnes & Noble). Dayis makes an in-store appearance Wednesday (19) at the Barnes & Noble in New York's Lincoln Center. BMG is also selling the disc set through the mail-order operation of Compact Disc World, in hopes of reaching the school and library market.

AND MORE: That Welsh individualist, bass-baritone Bryn Terfel, goes from strength to strength with a handsome new disc of Handel arias on Deutsche Gram-mophon, a vivid Mendelssohn's "Elijah" on London, and-for something completely different-a stunning appearance as Wolfram in "Tannhäuser" at the Met, which should give Wagner-ites something to look for-ward to when Terfel moves into that repertoire in a bigger way. "Dutchman" comes up in March 2000 in Rotter-(Continued on page 64)

# In the SPIRIT



by Lisa Collins

On HIS OWN STRENGTH: With a whopping 11,050 in sales its first week out and the No. 1 slot on Bill-board's Heatseekers chart (in the Nov. 15 issue), "Strength," the latest release by John P. Kee, proves he's still a major contender in goapel, despite his self-imposed semi-retirement from recording two years

ago.

Then again, the term "retirement" for Kee bas taken on an altogether different meaning. "It means," he states, "I go when I want to go."

With sales going so well, it's likely that he'll be going a great deal more than he'd like, given the momentum surrounding the release and the effort of New York-based Verity Records' gromotional rollout. "It was a concerted effort like I've never seen before," Kee reports of the campaign for bis 13th abum. "They went all the way, and it resulted in the

best first-week sales I've ever had."
"The numbers—which are pretty significant for the gospel market—speak to the continuing viability of gospel," reports Carla Williams, director of marketing at Verity. "This was not a record we were trying to

cross."
"From an A&R perspective, John is standing his ground," notes Verity GM Tara Griggs-Magee. "He's added the element of praise and worship, but John is not playing 'follow the leader' in music trends. Basi-

cally, John is being tried and true to himself."

"What I was going for." Kee explains, "was a project that could help the traditional just as well as the contemporary." How the dust with Barryt Coley ["We Made II.]. It sakes you back to Sunday-morning with Made II.]. It sakes you book to Sunday-morning with with an upbest single, but the first cut on this album, "Come in The House," was praise and worship, even though the lead single to radio was 'Strength.' From (the album) | conception, I've always had the attitude that I needed to make sure that Grandma was popposited by the sunday of the sunday of the sunday of the popular progress while funite was danching, and it is

"We have a real street-level, grass-roots campaign targeting churches, because that's where his base is," Williams adds. "But we're also supporting his efforts with his vouth-outreach ministry."

To that end, a longform concert video is being shot Nov. 29 at Morebouse College in Atlanta. Kee's Back to the Hood tour—which will include some free concerts—kicks off the first of the year.

BRIEFUX Capitalizing on the buzz surrounding the debat release of Types-of-oll newcomer Nancey Jackson, New York-based Harmony Records is prepaging a video to support the auryrising response and interest from goopel retail and R&B radio to the R&B adult tiltute track "Free (Ver 1m Free). The set bowed at No. 20 on Billibourd's Top Goopel Albuma chart in the Oct. 21. To the Set of Set

OOPS: The Karen Clark song "Juat 4 Me" was not written by Boyz II Men as mentioned in the Oct. 25 column; it was written by Kelly Price.





by Jim Macnie

NEW KID ON THE BLOCK: After a fleeting effort with jazz a couple of years ago, the Naxos label, well known for its success in the realm of budget classical tibles, has again jumped into swing and improv. Sk dises arrived from Naxos Jazz Oct. 14; another six are schoduled for the start of 1988. Planist Mike Nock directs the series; he has worked in juzz for four decaded.

"When the A&R guy is a musician, there's a tendency to push the envelope a little," says Naxos director of media relations Laurence Vittes. Vittes is pointman for the imprint until a full-time label manager is hired. He's candid regarding the time it takes for a staff to ably address a new market.

"Hight now the label is trying to find its identify, to next, who the antimers is and what it will respond to." Vittes says. "Also, the distribution company here has to figure that the result of the same as selfing and the same as the same as a selfing and the same as the same as a selfing and the same as the same as

Gift" and bassist Ron McClure's "Pink Cloud" are modern

acoustic hard bop affairs. The set is rounded out by Nock's

own "Not We But One," a thoughtful trio date.

SANCTIONED SWING. Every label is looking for an angle to distinguish its reissue campaigns. Verye's latest tack comes in the form of a tacit endorsement by jazz beroes. The label asked the veterans of its roster to curate compilations of iconic Verve artists. The resulting "Ultimate Series" is a "best of" deal with its bias unfront, Joe Williams selected the Ella Fitzgerald material that best displays her genius; Abbey Lincoln chose the Dinah Washington tracks that she thought had the most emotional impact. Three other titles-by Billie Holiday (picked by Shirley Horn), Nina Simone (Dianne Reeves), and Sarah Vaughan (DeeDee Bridgewater)-streeted Nov. 4. The "Ultimate Series" will continue in 1998 with discs by Clifford Brown, Dizzy Gillespie, Coleman Hawkins, Oscar Peterson, and Ben Webster. The discs carry a midprice list of \$11.99.

CHANGES: Joe Pignato, who for the last 3½ years was marketing manager for BMG Classics, has taken a director spot at Jazz Central Station (JCS). "It's aimost like a magazine," says Pignato of the ever-growing and much-balphoced World Wide Web site (www.jazzentralistation.com).

"You can look at it like a publisher's position. There's a managing editor in jakes, a produce, a production condinator, and technical person. The team makes sure RCS is everything it can be—the definitive site for jaze content everything the neb—the definitive site for jaze content and artists and festivals, jas well as person or with records and artists and festivals, jas well as present just expectiic sites; we have milesdavis com in the works." Dignato hundied ECM and RCA Victor workst at BMG.

Rad Messick has joined Broadcast Architecture as a research associate. Messick was PD at WVAE Cincinnati, a smooth jazz station. Broadcast Architecture is one of jazz's key research, consulting, and marketing concerns.

DATA: Dave Grusin brought his adaptation of "West Side Story" to a sold-out Carregie Hall in New York Nov. 13... Rickie Lee Jones, a longtime fan of jazz and a heartfelt improviser, hooked up with Joe Henderson Nov. 1 at the San Francisco Jazz Festival. Jones participated in Henderson's adaptation of "Portry And Bess."

## Top Gospel Albums.

Billboard.

THIS WEE	UST WE	WIS ON	ARTIST TITLE LABEL A NUMBER DISTRIBUTING LABEL
<b>①</b>	1	25	* * NO. 1 * *  GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION A BASIL MODEL IN LEGICIAL ALERS MADE. 1
2	3	2	BEBE WINANS ATLANTIC 83041/4G BEBE WINANS
3	2	3	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE
<b>(4)</b>	4	50	SOUNDTRACK A' ARISTA 18961 THE PREACHER'S WIFE
<u></u>	NE	w>	KAREN CLARK-SHEARO ISLAND 524397 MM FINALLY KAREN
6	5	4	WILLIAM BECTON & FRIENDS 02/161318 HEART OF A LOVE SONG
7	8	81	KIRK FRANKLIN AND THE FAMILY & GOSPO CENTRIC 72127 WHATCHA LOOKIN' 4
8	6	5	THE MOTOR CITY MASS CHOIR INTEGRITYMORD GREATHAND SHOUT IN THE HOUSE WITH THE MITOR CITY WASS CHOR
9	9	17	THE CANTON SPIRITUALS VERITY 43321 LIVING THE DREAM: LIVE IN WASHINGTON D.C.
10	10	76	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 IIII THE SPIRIT OF DAVID
11	12	54	DONNIE MCCLURKIN WARNER ALLIANCE 46297 DONNIE MCCLURKIN
12	13	36	VARIOUS ARTISTS CG 163252 TODAY'S GOSPEL MUSIC COLLECTION
13	7	6	ANGIE AND DEBBIE ATT 9760 DIAMANTE BOLD
14	11	20	VICKIE WINANS CB 161279 LIVE IN DETROIT
15	14	26	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 IIII LIVE IN LONDON AT WEMBLEY
16	15	21	OLETA ADAMS HARMONY 1601 COME WALK WITH ME
Œ	17	28	SHIRLEY CAESAR WORD 68003/EPIC MM A MIRACLE IN HARLEM
(18)	18	39	T.D. JAKES INTEGRITY WORD 67931/EPIC TO JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOSSED!
(19)	20	54	BEBE & CECE WINANS SPARROW 37045EMI GREATEST HITS
20	16	26	VIRTUE VERITY 43020 VIRTUE
21	19	80	RICHARD SMALLWOOD WITH VISION ADDRATION: LIVE IN ATLANTA
22	22	34	KURT CARR SINGERS GOSPO CENTRIC 72138 NO ONE ELSE
(23)	31	11	VARIOUS ARTISTS PLATINUM/LIGHT 161304CR GOSPEL'S GREATEST HITS VOLUME III
24	27	39	CARLTON PEARSON WARNER ALLANCE 46354 EE LIVE AT AZUSA 2 PRECIOUS MEMORIES
25	24	54	ANOINTED WORD 67804/EFIC DEE UNDER THE INFLUENCE
26	28	18	DOTTIE PEOPLES ATLANTA INTL 10233 TESTIFY
27	25	70	YOLANDA ADAMS VERITY 43027 YOLANDA LIVE IN WASHINGTON
28	21	25	THE WILLIAMS BROTHERS BLACKBERRY ISSBMALACO STILL STANDING
29)	NE	w>	DONALD LAWRENCE FEATURING THE TRI-CITY SINGERS CRISTAL ROSE 20178 HELLO CHRISTMAS
30	26	13	BEN TANKARD & TRIBE OF BENJAMIN VERITY 43095 GIT YO PRAYZE ON
31	23	26	MARVIN SAPP WORD 68039/EPIC GRACE AND MERCY
32	35	11	REV. JAMES MOORE MALACO 6026 IT AIN'T OVER CILL GOD SAYS IT'S OVER) — LIVE IN PITTSBURGH
	-	-	MANUEL CONTROL OF THE PROPERTY

40 30 44 WANDA MERO BUTLER SOURCE COURTS:

□ Percy with the greatest area gaps the week. □ Percy legal points are for the Court of the

33 32 17 JAMES HALL & WORSHIP AND PRAISE ... ACCORDING TO JAMES HALL — CHAPT. III

34 29 58 THE WILLIAMS SISTERS LIVE ON THE EAST COAST-LET EVERY EAR HEAR

38 11 THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS
ALDIG INTL MUSIC 20155/SIARSONG SO YOU WOULD KNOW

(35) RE-ENTRY DOROTHY NORWOOD MALACO 6024

(38) RE-ENTRY BAM CRAWFORD'S PURPOSE

39 37 75 MISSISSIPPI MASS CHOIR

36 33 24 ANDRAE CROUCH CHEST ASSOCIATION STORE



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Chicago Tribune

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http://www.virginrecords.com AOL Keyword: Vintin Record

ocintolank .....-

### TOP REGGAE ALBUMS...

жерк	WEEK	WKS, ON CHART	Compiled from a national sample of retail st reports collected, compiled, and pro	
	133	280	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>D</b>	1	5	THINK LIKE A GIRL WOODS 679592FIC S weeks at No :	DIANA KING
2	2	11	MIDNIGHT LOVER VIRGIN 44485*	SHAGGY
3	3	7	DREAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MA AROM 5244191/ISLAND	
4	4	25	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
3	10	22	YARDCORE DELICIOUS VINYE, SOUSY/RED ANY IN	BORN JAMERICANS
6	5	104	THE BEST OF VOLUME ONE VIRGIN 41009	UB40
7	9	12	RAGE. AND FUR'Y BLUEMOON/ATLANTIC 92767/AG	STEEL PULSE
8	7	17	FALLEN IS BABYLON ZIGGY MARLEY ELEXTRA 62032/EEG	& THE MELODY MAKERS
9	11	7	HDNDRARY CITIZEN LEGACY 65064COLUMBA	PETER TOSH
10	12	15	REGGATTA MONDATTA ARK 21 51658	VARIOUS ARTISTS
11	8	19	GUNS IN THE GHETTO VIRGIN 44402	UB40
12)	15	7	SKA ISLAND ISLAND 524392	VARIOUS ARTISTS
13)	NE	w⊳	3CD BOX SET WORLD TRADING CENTER 449202	808 MARLEY
14	13	21	PASSION VP 1493*	LADY SAW
15)	RE-	HTRY	THE BEST OF ZIGGY MARLEY (1988-1993) ZIGGY MA	RLEY & THE MELODY MAKERS

### TOP WORLD MUSIC ALRUMS

1	1	6	THE BOOK OF SECRETS WARNER BROS 46719 6 weeks at 50 1	LOREENA MCKENNITT			
2	2	7	RDMANZA PHILIPS 5.39207 IIII .	ANDREA BOCELLI			
3	5	4	CELTIC CHRISTMAS III WINDHAM HEL 11233	VARIOUS ARTISTS			
4	3	3	E O MAI PUNAHELE 005 ED	KEALI'I REICHEL			
5	4	12	COMPAS NONESUCHIATLANTIC 79466/NG	GIPSY KINGS			
6	6	8	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT NONESUCH 79478WG	BUENA VISTA SOCIAL CLUB			
7	7	21	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN			
8	8	36	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757	RONAN HARDIMAN			
9	12	29	CABO VERDE NONESUCH 7945QWG	CESARIA EVORA			
10	9	22	CELTIC PRIDE COLUMN MACOIREACHTAI	GH & THE IRISH CEILI BAND			
<b>(III)</b>	13	3	MUSIC FROM THE COFFEE LANDS PUTUMEND 135	VARIDUS ARTISTS			
(12)	RE-E	NTRY	N DIS LIFE BIG BOY 5903	ISRAEL KAMAKAWIWO'OLE			
13)	RE-E	HTRY	SAHRA ISLAND 53751D	KHALED			
14)	RE-E	NTRY	A TDDA CUBA LE GUSTA WORLD CHOUST NORES COM 79476/4G	AFRO-CUBAN ALL STARS			
(15)	5) RE-ENTRY		THE ROOTS OF RIVERDANCE	BILL WHELAN			

### TOP RITIES ALBUMS

_			* * No. 1 * * DEUCES WILD B.B. KING							
D	NE	WÞ	MGA 11711 1 week at No. 1							
2	1	5	TROUBLE IS REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND						
3	2	5	ONE OF THE FORTUNATE FEW CURB \$3042/R 6166 TIDE	DELBERT MCCLINTON						
4	3	41	LIE TO ME O	JONNY LANG						
5	4	15	LIVE AT CARNEGIE HALL STEVIE R	AY VAUGHAN AND DOUBLE TROUBLE						
6	5	4	PAINT IT, BLUE - SONGS OF THE RI	DLLING STONES VARIOUS ARTISTS						
7	6	73	JUST LIKE YOU OKEH 673, GEPIC BILL	KEB. WO						
3	8	31	COME ON HOME VIRGIN 42964	BOZ SCAGGS						
3	NE	WÞ	CONTAGIOUS MISS BUTCH 2005/MARCH GRAS	PEGGY SCOTT-ADAMS						
10	11	27	ROAD TO ZEN EUREKA 77061/045COVERY IDE	COREY STEVENS						
11	9	21	SENOR BLUES PRIVATE MUSIC 82151/WINCHAM HILL	TAJ MAHAL						
12	13	27	SWEET POTATO PIE MERCURY 134483	THE ROBERT CRAY BAND						
13	12	52	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS (III)	PEGGY SCOTT-ADAMS						
14	10	8	TAILSPIN HEADWHACK SILVERTONE 41611/JEVE	CHRIS DUARTE GROUP						
15	15	73	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR						

### Artists & Music

### HIGHER GROUND

(Continued from page 62)

effort," Breeden says. "From what we know at this point, we think it will comactually be a good lead-in to the Dove Awards."

NEWS NOTES: Genesis Records, a Manassas, Va.-based label focusing on adult contemporary and inspirational artists, was recently launched by Lane and Wendy Smith, who will serve as president and VP of the label, respec tively. The first artist signed to the label is Jim Bullard, well known for his work with Glad. His label debut "The Things We've Handed Down will be released Friday (21). The first single, "The Least That I Can Do," is

already at Christian radio. Daywind recording act Gold City recently taped a TV special, "Home For The Holidays," which is slated to air in late November and December in 150 markets across the country. The special will feature music from the group's new Christmas project, also titled "Home For The Holidays," which features such holiday classics as "Joy To The World," "Silver Bells," "It Came Upon A Midnight Clear," and "O Come All Ye Faithful." The program will also be available on home video. Dc Talk recently performed before a crowd of 13,000 in Little Rock, Ark... at the first Racial Reconciliation Rally. Joining dc Talk for the event were heavyweight champ Evander Holy-field, CeCe Winans, GRITS, Arkansas Gov. Mike Huckabee, the Rev. E.V. Hill, and former NFL play er Miles McPherson. Dr. Billy Gra-

ham participated via vide Texas native David Phelps bas joined the Gaither Vocal Band. He replaces Jonathan Pierce, whose second solo album for Curb, "Mission," was recently released . . . Golden Books has released "Butterfly Kisses," a narrative poem written by Bob Carlisle and his daughter Brooke that is based on his mega-hit song "Butterfly Kisses." The book will also be available in audio version featuring a new song, "Give Butterfly Kisses To Someone You Love"... Gary Chapman is once again taping "Sam's Place" at Nashville's Ryman Auditorium. Upcoming guests include Avalon, Ray Boltz, Clay Crosse, and Sandi Patty on Sunday (16) and Joe Diffie and Amy Morriss on Nov 30.

### KEEPING SCORE (Continued from page 62)

dam, the Netherlands; "Meistersinger" in Wales the following May; and a Wotan a bit beyond that. In the meantime, Terfel records "Wozzeck" next spring and begins a string of Falstaffs in 1999.

SIGNING ON: Here's an event that goes against these short-term, cautious times: Riccardo Chailly, 44, chief conductor of Amsterdam's Royal Concertgebouw Orchestra since 1988, has signed an exclusive five-year recording contract with Decce. The agreement covers nearly 20 projects that will, as the company puts it, "combine in a unique way Decca's strategy for the new

millennium-namely, the increased focus on operatic and vocal repertoire-with Chailly's remarkable breadth of activity in both the operatic and orchestral fields." Chailly will record "Pagliacci"

with the Concertgebouw and tenor José Cura. Also on deck are Rosaini's "Stabat Mater," Verdi's "Requiem," and the complete works of Varesè. Chailly will also record all the Rossini cantatas with the Orchestra Filarmonica Della Scala, with the participation of Cecilia Bartoli, and music by Janáček, Zemlinsky, and Korngold with the Vienna Philhar-







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# Songwriters & Publishers

## **Arcadia Carves Its Own Pub Niche**

Jazz-Oriented Firm Has Special BMG Ties BY IRV LICHTMAN

NEW YORK-There are two aspects of the Arcadia Group that set it apart

from most other music publishing perations For one thing, its catalog representation deals are mostly with jazz-ori-ented artists/writers. The other thing is the company's structure: Judy Baldwin, owner/director of the company describes it as "an independently owned affiliate of BMG Music Publish-

ing" in terms of its administration of her catalogs outside the U.S. The model for the structure, which started Jan. 1 of this year, basically was the way the record companies have been doing affiliates for a long time, says Baldwin, whose New York-based any is the umbrella identity for her four firms, Deganawidah (BMI), P.J. LadyHakwe (ASCAP), Gryfalcon (SESAC), and Gabrielle (PRS). "The publishing group is solely

owned by me. I get support for run ning the company and for promotion from BMG. I also have access to the promotion machine and to all other aspects of BMG, such as their print division and the record division for the artists and artist/writers whose music I handle. Some of the deals we handle are administration. Some are co-pub-

Baldwin reports that she's just osed deals and is already working on Rahanna Music, the catalog of Sir Roland Hanna; Adam Makowicz Publishing, owned by the pianist/compos er; Cymbaline Music, the cetalog of Don Sebesky; and Fred Hersch Music Heard Fresh Music, the catalog of original compositions by pienist

These newer arrangements are in ddition to the catalogs of Larry Coryell, Max Morath, John Pizzarelli and Svota Music, which represents the catalog of Arto. Other catalogs she administers in deals made over the past five years include Benny Green Music, Chancellor Music (Jay Leonhart), and Eternity Music/Into the Light Music (Roger Kellaway).

Jazz has traditionally been overlooked in the promotion and exploitation areas where advertising, films, and TV are concerned," says Baldwin, "These areas, plus other new, untraditional avenues such as multimedia, are a priority focus of the Arcadia Group's

Baldwin notes that Pizzarelli's catalog and recordings of his original song (Continued on page 67)

Hot Cole. Paula Cole, a songwriter signed to Famous Music, recently performed her new single, "I Don't Want To Weit," on "Lata Show With David Letterman." The song is a follow-up to her hit, "Where Have All The Cowboys Gone?," from her Imago/Warner Bros. set "This Fire." Shown at the Ed Sullivan Thaatar in New York, from left, are Irwin Robinson, chairman/CEO of Famous Music: Cole: John Carter. Cole's manager; and tra Jeffe, president of Famous Music.



thing Music, a unit of manage nent firm Shankman De Bla sio Melina Inc., has acquired the Falton Pilata Felstar Music catalog and mada e co-publishing egreemant with 135 titles recorded by the group Con Funk Shun, along thing executives Ron DaBlasio, Ned Shankman, Laurent Besencon, and Blake Everett. Shown seated, from left, are Alan Malina of Plaything Music and Pilata.

HOT RAP SINGLES
FEEL SO GOOD (FROM MONEY TALKS) - R.E. Berl, R. Berl, G. Brown, R. Mickens, C. Smith, D. HOT LATIN TRACKS

### **Writers & Publishers Working Toward The Future In Harmony**

WALK DOWN LOVERS' LANE? While writers and publishers will have to await a more settled digital transmission age to limit label de mands that certain situations trigger controlled composition clauses, there appears to be an honest consensus from the copyright owner and user communities that the new mechanical rate etructure is a winner for both parties (Billboard, Nov. 15). The future looks to be a winner in

many ways. For one thing, the negotiations have been termed, from their very beginning a year ago, consistently productive and friendly. There are federal and global issues—piracy remains in the forefront-facing both parties that demand a spirit of coop-

Tabling the digital transmission issue by making its mechanical structure a two-year deal rather than a 10year arrangement in the "physical" recording world is not a matter of holding off runcarous debate but one in which both sides recognize that a dynamic (and

possibly treach-**Words & Music** erous) system of selling prerecorded music has little shape and substance at this time.

There are bu Irv Lichtman times, however, when the song

community and labels, the writer's chief route to public exposure, cannot, should not, and must not see eye to eye and should find themselves engaging in frank (yet, it is hoped, not explosive) dialogue. Right now, the prospect of contentions engagement appears limited to some future dynamic that is at the moment hazy.

On another issue, in which labels have been only peripherally involved, the sigh of relief among writers and publishers was palpable when Congress passed new legislation that effectively eliminates the prospect that pre-1978 copyrights might be threatened with public-domain status because label copy failed to adhere to a vague mandate under the old 1909 Copyright Act that it have a copyright notice. Thus, the famous La Cienega vs. ZZ Top legal controversy has a happy ending for copyright owners. Publishers with grand old copy

rights have enough regrets as they

now greet each new year with the

knowledge that some of their 75-yearold songs belong not only to the ages, but to the public as well.

EMI II.K/RUFFHOUSE DEAL: EMI Music Publishing U.K. has inked a sub-publishing deal with Philadelphia-based Ruffhouse Music Publishing for the world outside the U.S. (Billboard Bulletin, Nov. 10). The three-year deal is said to include a seven-digit advance and will fund smaller development deals with U.S. baby acts discovered by Ruffhouse founder Chris Schwartz. The first writer to benefit from the EMI linkage will likely be Ruffhouse label artist Paul Murray, a retro-rock artist from Philadelphia.

BMI'S PRESTON RE-ELECTED: Frances Preston, who has been leading performance right group BMI e 1986, has been re-elected president/CEO, Preston has also been elected to a three-year term as mem-ber of the board. She is now operate

ing under a five-year deal that became effective at the beginning of this year. The election, held by BMI's board Oct. 31, also included the elec-

tion of Philip A. "Phil" Jones as chairman of the board. He comes to BMI from Mered-

ith Broadcasting ASCAP WORKSHOP: The 1998 ASCAP/Leater Sill West Conet Sones writers' Workshop begins the third week of January, with a deadline of Nov. 30 for those who wish to participate. Submissions should be sent to the ASCAP office in Los Angeles, with a tape containing two original songs with lyric sheets, a bio, and an

explanation of why the party wishes

to participate.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications: 1. John Brickman, "The Gift."
2. Jewel, "Pieces Of You." 3. Backstreet Boys, "Backstreet

"Frank Sinatra-Best Of The

Capitol Years."
5. "The Life," vocal selections.



EMI Music, an occasion celebrated at New York's Madis Square Garden during the band's current Nine Lives tour. Shown standing, from left, ere the band's business manager, Burt Goldstain; band mamber Steven Tyler; EMI Music chairman/CEO Martin Bandier; band members Joey Kramer and Tom Hamilton; and band manager Wendy Laister, Shown seated, from left, are band member Bred Whitford: EMI Music executive VP Robert Flax: and band member Joe Perry.



signed the writing team of Berny Cosgrove and Kevin Clark to a worldwide publishing deal. In addition to the current Samantha Cola recording of "Happy With You, their songs have been cut by Sheena Easton, Shaquilla O'Neal, All-4-One, Dana Dawson, and Louise. Shown, from left, are Warner/Chappell creative services VP Patrick Consell, who signed the writers and has arranged for the team to write with performers Katherine Davies (Atlantic Records), Floy (Warner Bros. Germany), and Aqua producers Johnny Jam and Dalgado: Clark: Cosgrova: Brad LaBeau, co-publisher of Be Le Be Music: David Werchan, the writers' lawyer, John Titta, Warner/Cheppell creativa services senior VP; and Tami Flater, Warner/Chappell inter national creative assistant.

Past, Present & Future. Hollywood, Calif.-based Play-Pilate for his future songs. The catalog contains more than with a number of current covers. Pliata is writing for and developing two new acts, Destiny and Soul Reason, for his production company. Shown standing, from left, ara Play-

## Studio Action

## **Top Acts Come To Conway**

### Studio Offers Idullic Setting, New SSL 9000

It only takes a few seconds for visitors to Conway Recording Studios to forget they are in a recording studio in the middle of Los Angeles "It's as if you're recording at a se-cluded Hawaiian villa," says Conway

Scattered throughout this Edenlike setting are four buildings that house Conway's offices and studiosincluding Studio C, Conway's largest and most recently refurbished. That room has just added a 72-input Solid

Brundo. "SSL put some great old ideas in a new package. I had not been an SSL fan, but this board is great. The other engineers that used it were very happy with lt-they said it was clean and punchy. State Logic SL 9000 J series console,

Since installing the board late last summer, Conway bas bosted rock band Hole, which has been working with producer Michael Beinhorn in Studio C (Billboard, Oct. 25). Brundo says a key factor in his decision to go with an SSL 9000 was the product's dual strength as a tracking and mix-

ing desk.
"A lot of the big SSL rooms are really mix rooms," observes Brundo. "I wanted to get something that would be good for tracking. The room-which had a Focusrite console that we outgrow...had a reputation of a good-sounding console. I thought of going the Neve 8068 route, putting two together, but I like new stuff. I like technology. The old stuff breaks. and it's a technical nightmare. The new stuff sounds great, it runs great, and it has all the bells and whistles."

Studio C is Conway's most fully featured tracking area, with three large isolation booths, a 22-foot-high ceiling, a spruce floor, birch wo paneling, and a custom-designed self-

mix headphone monitoring system. Conway's SSL 9000 has been customized with an 8-channel film monitoring section designed for surround-sound mixing.
"We needed eight channels instead

of the typical six because we score music for a variety of film formats. says Brundo, citing "Michael," "The Preacher's Wife," "Toy Story," and "Pocahontas" among Conway's movie credits. He adds, "I also like the console's flexible routing, in-line capabilities, and automated small fade Our 72-input frame gives us 144 automated inputs for mixing.

Although Brundo believes in highresolution digital sound, he says he did not seriously consider a digital console for Studio C because "the digital alternatives [to the SSL 9000] are nothing that my clients want to get into. Everyone is waiting for digital consoles, but for a guy like me, I'm not interested. It's too complicated, and engineers like to look at the console and see where they're at. With a digital console it's very easy to get lost. Maybe the new kids com ing up can relate [to digital boards]. but the guys who have mature ears like to see what's going on in front of

Elsewhere in the facility, Conway's Studios A and B house Neve VR 72 consoles that bave been modified by John Musgrave of Mad Labs Inc., a 20-year-old, Shadow Hills, Calif., firm that specializes in custom consoles. Musgrave installed an all-dis-

crete center section powered by GML op smps in those boards. Studio B is primarily a mix and overdub room that looks out over a 50-by-100-foot section of Conway's courtyard. Similarly, studio A has a (Continued on next page)



Onward Christian Soldiers. Gaffen recording artist Christian Lane takes a break from recording his debut album with legendary producer Tony Visconti at Royaltone Studios in Los Angeles. Shown standing, from left, are Royaltone stant Jeff Thomas, Lane, and Visconti. Seated at Royaltone Studio B's Solid State Logic 4064 G+ board is studio manager Jane Scobie. Lans's album is due

## newsline...

CONSOLE MANUFACTURER Euphonix and surround-sound specialist Digital Theater Systems (DTS), in association with the Music Producers Guild of the Americas (MPGA), are sponsoring a presentation on surround-sound music technologies and mixing techniques. The event-scheduled for Thursday (20) at A&M Studios in Hollywood, Calif.-coincides with the grand opening of the studio's newest mix room featuring 5.1 channel mixing and monitoring systems. Award-winning engineer/producer David Tickle and MPGA founder Ed Cherney will discuss the challenges and creative freedoms experienced creating 5.1 channel mixes of their projects with Belinda Carlisle and Bonnie Raitt, respectively, for the DTS Entertainment label. In other DTS news, the Westlake Village, Calif., company made a private equity placement of \$12 million, which it plans to use toward improving its infrastructure, enhancing research and development, and expanding DTS' marketing presence, especially in the multichannel-music, home-theater, and consumer-electronics

SPATIALIZER LABORATORIES of Woodland Hills, Calif., will spin off its MultiDisc Technologies (MDT) subsidiary into a separately financed corpor tion, according to a Nov. 10 statement, Spatializer is currently seeking venture and strategic investors to provide a minimum of \$6 million in new funding, resulting in a post-financing gross valuation for MDT of no less than \$18 million. Under the plan, Spatializer would own a 67% equity interest in MDT, representing a value of approximately 50 cents per Spatializer share on a fully diluted basis. Spatializer is a manufacturer of multidimensional audio devices for the recording industry, among other products; MDT specializes in modular, stackable optical atorage library systems based on pro-prietary robotics. Spatializer chairman/president/CEO Steven D. Gershick says in the statement, "The principal objective of the reorganization is to separately finance the final phase of technology development, prototyping, and initial licensing operations of MDT and to relieve the Spatializer share holders from the significant capital outlays and negative earnings impact of funding this phase

SIOBHAN PAINE will take over management of the Manor Mobiles from Mike Oliver, who is departing the post, according to a statement from EMI Music Studios, which owns the Manor Mobiles, as well as Abbey Road, the Townhouse, and Olympic Studios. In her new post, Paine will oversee the four Manor trucks, which operate from London; Barcelona, Spain; and Paris, Paine was previously manager of Olympic. Under her stewardship, the studio won Music Week's Best Studio award three times in the last four years. In a statement, EMI Studios VP Alan Parsons says, "We believe that the demand for the highest quality mobile recording facilities will continue. I am confident that Siobhan's involvement will be enormously beneficial in building on our

DISTRIBUTOR INDEPENDENT AUDIO of Portland, Maine, has re-established its affiliation with U.K. manufacturers Cedar Audio, Motionworks, and Audio Design. Those three companies' products had been handled by Independent Audio president Fraser Jones when he headed the U.S. division of HHB Communications. Among other manufacturers distributed by Independent Audio are Sonifex, Mutronics, Coles Ribbon Mics, and the ATC Pro Stadio Monitor



facility's new Solid State Logic SL 9000 J series console.

owner Buddy Brundo of the complex's lush, tropical gardens. "There are two 41/2-foot-by-8-foot picture windows that look out onto the gardens from Studio C. The view is bringing Conway into a growing community of facilities that have embraced SSL's top-of-the-line board "I went with the 9000 because all

### **AUDIO TRACK**

NEW YORK

COLUMBIA RECORDS singer/songwriter Patti Scialfa worked on her upcoming album at Clinton Recording with producer T Bone Burnett. Backing Scialfa on the sessions is a cast of players that includes drummer Jim Keltner, guitarists David Torn and Marc Ribot, keyboardist John Medeski, bassist Greg Cohen, and vocalist Suzy Tyrell. Engineer Roger Moutenot worked behind Studio B's vintage Neve 8078, assisted by Keith Shortreed and Pete Scriba. Bruce Springsteen and Sheryl Crow made est appearances on the sessions, and Elvis Costello stopped by to say hello. Costello also worked at Clinton on a new original, "My Mood Swings," for an upcoming Joel and Ethan Coendirected film. In other activity at Clinton, Island recording artist Tricky worked in Studio A on an upcoming, self-produced release with engin Serge Tsai and assistant Mark Fraunfelder; metal demigods Angus Young and Brian Johnson of AC/DC used Studio A as the "secret location" of their recent Halloween Album Network syndicated radio broadesst, which included a 75-person studio audience; and Chieftains leader Paddy oney finished his soundtrack to the documentary "The Irish In America-Long Journey Home" with engineer Jeffrey Lesser and asaistant Fraunfelder . . . At Tiki Studios in Glen Cove, N.Y., Big Jack Johnson & the Oilers worked on their forthcoming M.C. Records release with label owner Mark Carpentieri producing, Session keyboardist Little Anthony worked on the sessions

### LOS ANGELES

SKIP SAYLOR has renovated its Studio B with a cosmetic facelift and the installation of a Solid Stage Logic 6064 E/G+ console with 16 vintage Neve modules for a total of 80 inputs. Also, that studio's tracking room has been redesigned to maximize its room sound. Among recent projects at Skip Saylor were an EPMD session for Priority Records with Priest producing, Keston Wright engineering, and Ian Blanch assisting; two other Priority acts, Ice Cube and Allfromtha I, both mixing new songs produced by Squeak, engineered by Carlos Warlick and Wright, and assisted by Blanch; and a session by RCA group Elusion with Deacon Smith producing and Blanch engineering . . . At Brooklyn Recording Studio, Dave Navarro produced the new Jane's Addiction album on Warner Bros. with

(Continued on next page)

### AUDIO TRACK

(Continued from preceding page)

engineer Dave Schiffman; engineers Ed Cherney and Brant Biles remixed Bonnie Raitt's "Road Tested" live album in 5.1 surround sound for DTS; producer Don Was and Cherney mixed the upcoming Richie Sambora album for Mercury; and Sylvia Massey engineered the Foo Fighters' contribution to the "Tibetan Freedom Concert"

benefit album on Grand Royal/Capital At Sound Image in Van Nuys, Calif., I.E. Music/PolyGram recording artist Radi Assad tracked and mixed her upcoming release with Lee Ritenour producing; Jeff Young engineered, with Don Murray and Chris Morricon assisting Also at Sound Image Trauma note Pancharound and Physik Junkage worked with producer/engineer Lee Popa and assistant Morrison. In other Sound Image news. SPV rock group Motorhead tracked with producer Howard Benson and engineer Mark Dearnly; Morrison sted . . . Eddie Schreyer mastered the following albums at his Oasis Mastering facility: Coolio's "My Soul" (Tommy Boy), Sam Salter's "It's On Tonight" (LaFace/Arista), the "Gang Related" soundtrack (Priority), and upcoming albums by Van Halen (Warner Bros.) and Jon B (Sonv Musical

### NASHVII 1 F

JONNY LANG mixed an upcoming A&M Records project at the Sound Kitchen with producer/engineer David Z and second engineer Tim Coyle. Also at the Sound Kitchen, Peter Frampton worked on a self-produced on with engineer David Thoener and assistant Coyle, and Randy Scruggs mixed a self-produced album for Warner Bros, with Steve Marcantonio engineering and Coyle assisting . . . At Woodland Studios, Tonic

tracked and overdubbed a self-produced Polydor project with engineer Chris Stone; Patty Loveless tracked her upcoming Epic Records album with Emory Gordy Jr. producing and Russ Martin engineering; and George Jones tracked an MCA project with Norro Wilson and Buddy Cannon producing and Billy Sherrill engineering.

### OTHER LOCATIONS

COOL/RESTLESS RECORDS recording group Perfect, featuring former Replacements member Tommy Stinson, will head to Ardent Studios this month to work with producer Jim Dickinson on its debut project. The project is scheduled to be mixed by Paul Kolderle and Sean Slade at Fort Apache in Boston . . . At the Sweat Shop in Atlanta, MCA act Immature tracked and mixed its upcoming release with producers Keith Sweat and Allan "Grip" Smith and engineer Karl Heilbron: DeDe O'Neal worked on a LaFace project, also with Sweat and Smith producing and Heilbron engineering; and the unerstar smooth R&B trio of Sweat Gerald Levert, and Johnny Gill tracked and mixed its uncoming Elektra Records release with engineer Heilbron and assistant Lydia Kimball.

The Butthole Surfers worked with producer Paul Leary on an upcoming Capitol Records project at Arlyn Studios in Austin, Texas. Nearby at Pedproject with engineer Larry Green-hill. ernales, Wilco worked on a Reprise

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor Billhoard, 1515 Broadway New York, N.Y. 19036; fax: 212-536-5358; E-mail: PVerna@billboard.com.

### TOP ACTS COME TO CONWAY

(Continued from preceding page)

window on the side that overlooks the "You have natural light in all three

control rooms, and you also have an electric shutter if you want to be in the dark," says Brundo.

Like any veteran, world-class facility. Conway has an enviable collection of vintage microphones and vintage processing equipment. ("If you stacked the outboard gear vertically, there'd be 20 feet of it," says Brundo.)

Conway also has a reputation for coddling its clients with every imaginable complete and emenity. In its more than two-decade history, the studio has hosted some of the top acts in the business, including Eric Clapton, Lionel Richie, Fleetwood Mac, Green Day, Barbra Streisand, Billy Idol, Cher, Guns N' Roses, Sammy Hagar, the olling Stones, Motley Crue, Poison, Patti Labelle, Burt Bacharach, Michael McDonald, Bernadette Peters, Michael Crawford and Inan Cabriel Brundo says his clients value the

studio's idyllic setting, "You walk in the front door, down a hallway, and you're in your room," he says. "Conway is four separate buildings connected by a brick pathway with gardens, like a campus. The bathrooms are in the office, so you have to get out of the control room to m to the bathroom? A native of Buffalo, N.Y., Brundo

got his start in the business running a small, Scully 3-track studio in the late '60s upstairs from his father's music store. Although Brundo was an aspiring musician, he fell in love with the recording process and decided to concentrate on engineering rather than performing.
In the early '70s, Brundo and his

wife, Susan-also a musicianmoved to San Francisco to pursue their musical dreams. After six months, they became frustrated with the Bay Area and decided to move down the coast.

"We packed up the studio and the 1972." recalls Brundo. "We got off the Freeway and as soon as we pulled onto Sunset Boulevard, I said, 'I'm

Through a friend, Brundo landed his first industry job as a gofer at Universal Studios—a facility that inspired the campus look of Conway. At Universal, Brundo met engineer Phil Yeend, who owned Conway at the time. Yeend hired Brundo as an assistant, and within four years. Brundo and his wife purchased the studio from Yeend

Recently, Conway has been enjoying a boom in business after some lean years from the early to mid-'90s. when the industry suffered a slump caused partly by an economic recession and by the changing economies of the record industry "We're having our best year ever.

but you know how evelical this business is," says Brundo. "The earthquake and the riots really hurt us for a few years. How do you include that in your business plan? Another significant factor in the arceion of the commercial studio busi-

ness this decade has been the prolific spread of home studios—a particularly sore point for Brundo, who in the early '90s helped mount an offensive against studios that were not zoned as commercial businesses vet were competing with the big facilities. The feud has since abated, however, and Brundo says he no longer

regards home studios as a threat. "That's part of the business now." he says. "If you want to have a studio in your house, go for it. That has nothing to do with me. It's a whole other thing."

Brundo says the end of the CD reissue bonanza has meant that record companies need to generate profits from new recordings rather han remastered catalogs. Accord ingly, recording studios have benefited from the increase in production.

"The record companies have existed on reformating their catalogs," he says. "That's over, so now if there's no new product, there's no profit." Although Brundo never lost his

love for engineering, he says his duties as a studio owner prevent him from working on engine "It's west hard to run a place at this level and be in the control room," he says, "I'm 54 years old. Those 18-hour days, forget it. And the commitment of an engineer on one of these projects-I just can't do that anymore.

Fortunately for Brundo, there are many who still relish those long days. and they choose to spend them among the palm trees and exotic flowers of Conway

### ARCADIA CARVES ITS OWN PUB NICHE

(Continued from page 65)

"Melrose Place." "I hit Spelling Productions from the publishing side, and BMG and RCA [Pizzarelli's label] hit them from their side at the same time. Knowing what their audience is-that more college students are listening to the young jazz performers-and pitching that angle with the songs helped get them placed." As for the BMG arrangement, Bald-

win says that "it took us six months to put it together, and once it was in place I actively started to go out and get catalogs as well as jazz catalogs," She also credita BMG Music staffers Ron Solleveld, senior VP out of New York, and Andrew Jenkins, managing director of the U.K. office, with playing key roles in the two companies' ties. At the Arcadia Group, Baldwin is assisted by veteran music man Neil Arluck, a lawyer who serves as business and legal affairs manager. 'We are internationally focused,"

says Baldwin. "I heard someone on a recent program about the Blue Note label say that if you're out in your garden every day and you see nothing but diamonds sparkling at you, eventually they don't mean anything, and you don't see them anymore. That's kind of how Americans view jazz. It's always been there." Abroad, Baldwin sids, for the most part "there are no other per-

have two spots this season on TV's formers or creators of jazz like jazz performers from America, so when they go overseas . . . they become more popular tourwise and recordingwise than in their own country The Arcadia Group also deals in

non-jazz music. "I represent Nama Simonoulos' Nasimo Music. She has a new CD just released worldwide, 'After The Moon, on Prestige/WorldSeries Are Music America. 'Poema Infinito'a ballet she composed for Ballet Hisanico-had its premiere recently in New York. As an accomplished musician, she will be performing onstage as a special soloist at the New York City Opera's premiere production of Tan Dun's 'Marco Polo' this month. In going after catalog deals, Baldwin

says that "there's a lot of research that's done on each catalog before it's gone after, so that basically when I'm talking to [an owner] I know what is in their estalog and in a lot of cases what the problems are that they've had in its organization. I also can help to make sure they get credit for things or make sure they get paid for things."

More catalog arrangements are apparently on the wsy. "Right now, we're either homing in by making contacts or finalizing contracts. A whole bank of phone calls are going out to start contacting even more people.

### PRODUCTION CREDITS

COUNTRY CATEGORY HOT 100 FFEL SO GDOO CANDLE IN THE WIND 1997 SDMETHING ABOUT THE WAY YOU LOOK VE GETS ME EVERY TOUCH, PEEL, AND Artist/ Producer WANNA... Shania Twain Robert John "Mutt Sean "Puffy" Combs Days of the New Scott Life James Jamaine Ounri Deric "D-dot" Angele (Bad Box/Arista) TONIGHT Elton John/Chris (Rocket/A&M) RECORDIN TDWNHDUSE STUDIOS (London, England, U.K.) Pete Lewis WOODLAND STUDIOS STUDIO(S) (Atlanta, GA) (Nashville, TN) (New York, NY) Doug Wilson (Nashvile, ThiLouiselle, KY Bill Klatt SSL 9000J RECORDING SSL 4072G+ w/ Ultima-DDA AMR 12 Neve VR60 Neve 8068/ Sony MPX 3000 RECORDER(S) Studer D827 Studer A800 III Otari MTR 100A/ Studer A827 Sanu 3348 dieltal Samu APR 24 MASTER TAPE DASE GTI Ampei 499 Ampex 467 Ampex 499 Ampex 499 STUDIO LA CO CO MASTERFONICS (Nashville, TN) Mike Shipley OAODY'S HOUSE MIX OOW! OWNHOUSE STUDIOS AXIS (New York, NY) Bit Klatt (London, England, U.K.) Pete Lewis (Atlanta, GA) Phil Tan, Jermaine Dupri (New York, NY) Michael Patterson Engineer(s) SSI 64000 SSL E/G CONSOLE(S) \$\$\$ 4072G4 w/ SSI 4064G+ w. 10000 122 RECORDER(S) Stude: 4827 Studer D827 Studer 4800 III Studer A820 Sany 3348 digital MASTER TARE DAT Ampex 499 **RASE 900** Amney 499 Apogee OAT, Ampts 499 GATEWAY Bob Ludwig SDUND Hech Power James Cruz POWERS HOUSE DF SOUNO Herb Powers, Dave Kutch PDO-HTM POO-HTM MANUFACTURER

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BILLBOARD NOVEMBER 22 1997

# nternationa

### **New Status Of Local Acts Adds** Stature To Dutch Music Business Solleveld specifically cites the launch

of Dutch repertoire specialist Radio

AMSTERDAM-The Dutch music industry believes two new landmarks of achievement from domestic artists are signaling a new level of maturity for the husiness

Album Top 100 were held by Dutch artists for the week beginning Nov. I. "Five out of five that's incidental but

Noordzee Nationaal and music television station TMF as the main catalysts. "The mega-success of the likes of Dutch-language singer | Marco Borsato [on Polydor] and [violinist] Andre Rieu [Mercury] have shown our industry that you can get a return on investment on your domestic roster," says Mega Top 100 managing director Machgiel Bakker. Both artists are best sellers who can rely on a sales base of about half a

its platinum album (100,000 units sold) "Niets Te Verliezen," De Kast, the runner-up at No. 2, represents the Friesian language. Further down the chart. dialect rock appears: Skik's "Niks Is Zoa "T Lek" (Polydor) in the northern Dutch brogue and Rowwen Heze's Water Lucht En Liefde" (CNR), which has sold 60,000 copies, in a southern Forty percent of the local product is

ond unplugged outing, "Naked II." With

PolyGram-signed artists. Mercury A&R manager Marcel Gelderbiom attributes the hit status of the albums to a more focused approach. "We've had a No. I entry in the singles Mega Top 100 chart for II-year-old Jantje Smit in March with 'Ik Zing Dit Lied Voor Jou Alleen' and a No. I album with his [selftitled) debut album, but the novelty of a little schoolboy singing a sentimental tribute to his granny has worn off now,"

Gelderblom stresses For his new Christmas album fout since Nov. 101, it was a matter of having our marketing strategy right, from the perfect single pick to TV specials," he adds. "The same applies to the new Rieu album, once more a CD tying in with the holiday season. Without a wellfocused marketing campaign, you'll get

One of the special elements in Rieu's marketing campaign is the inclusion of a few album tracks on a free CD sampler that goes with a special Christmas stamps package from the Dutch postal Marketing has become vital, says

Areade Music Company Holland managing director Robin Simonse, "For the (Continued on next page)



South Africa at a Commonwealth In Concert show in Edinburgh, Scotland, orga nized by the U.K.'s Prince's Trust. The band followed the show with a London showcase to promote its new "Renaissance" album. Pictured standing backstage in London, from left, are band members Sandile and Thami, BMG Conifer seting director Richard Dinnadge, and band members Makhosini and Reuben. Seated, from left, are BMG South Africa international marketing development manager Eleanor Campbell, RCA Victor marketing and prom manager Grainne Divine, and BMG Conifer marketing executive Claire Tyler.

### Taiwan's Producer Chang Stable, But Still In Coma

BY VICTOR WONG

TAIPEI. Taiwan—Taiwanese singer/ songwriter/producer Chang Yu-Sheng, who was severely injured Oct. 20 in an auto accident, remains hospitalized and in a coma. Doctors at Mackay Memorial Hospital in Tamsui, north of Taipei, have told local media that while the 31year-old Chang's condition has stabilized, he has not regained consciousness since the accident and has suffered irreparable brain damage. Chang is an established figure in the

Taiwan recording industry whose star

rose most recently when he shared production duties on Taiwan's top-selling albums two years in a row: 1996's "Sis ter" (Forward) and 1997's "Bad Boy" (Forward), both for singer A-Mei

At the time of the accident, Chang had just finished work on an album by A-Mei's sisters, Saya and Raya, titled "I Would Like To Cook For You" (Forward), as well as his own album, "You Say Yes, But Your Mind Says No" (Forward). Both releases have in recent weeks registered on the local Interna-tional Federation of the Phonographic

Chang began his career as a singer; his debut album sold 350,000 copies.

Industry charts

Returning from military service, he scored a major success in 1992 with "Big Sea," a multi-platinum album. He subsequently shifted his focus to producing and songwriting.

Forward Music managing director Alfie Chen says Chang's creative develonment has been unusual. He characterizes the artist as one of the few idol singers to broaden his career Of his first forays into songwriting. Chen says. 'His sales were not very good, but the style was quite strong. We have many examples of other singers (who) gave up trying to write, but he doesn't give up. This guy is quite tough." Chang was working on A-Mei's third album at the time of the accident. There is no word on his replacement as producer.

Local radio stations have been flooded with requests for Chang's songs. "I think we are all very sorry about what has happened and are afraid to lose someone so talented," says radio station Voice of Taipei programming director Maureen Chiang.

■ BY ROBBERT TILL!

On top of an unprecedented 29% market share for local product, the first five slots in the industry-backed Mega

the mere fact that practically one-third of the market is Dutch repertoire, that's structural," observes Theo Roos, president of PolyGram Netherlands and chairman of local industry body NVPL The 100% score in the top five is not que, reports Jan van der Veen, one of Holland's leading chart historians. On April 22, 1980, the first six slots in the now-defunct Elpee Top 50 were Dutch. The most striking resemblance between the old and the new chart is that the No. 1 album in both cases is by BZN, from the city of Volendam. The act is currently in the top slot with "Pearls" (Mercury)

There is, though, one significant difference between the 1980 achievement and this year's. "The percentage of local product has never been this high," says NVPI managing director Paul Solleveld. "In the early '80s, Holland enjoyed the so-called Nederpop-mania, spear-headed by [the band] Doe Maar. Howover the 95% market share of those

days was achieved in a significantly

smaller market." Recent NVPI figures show an increase in market share for domestic artists from 21% in the last six months of 1996 to 29% in the first half of this year. Total revenue at wholesale value rose 4% from 530 million guilders in the second half of 1996 to 540 million guilders this year (approximately \$265 million-\$270 million), mainly due to the increasing presence of local product.
"Around 1992 the saturation point was reached on replacement purchases on CD of old vinyl records," says Solleveld. "The re-exploitation of catalog

albums was over, and artist marketing

came back into fashion. It's only logical

that a search for Dutch talent started.

Resides, the media have since become

far more open-minded towards local



million copies for each album they release but easily sell in excess of those numbers.

"Looking at the top five [of the week in question), it's most surprising to see what a wide variety of musical styles there is." Bakker adds. As with the No 1 album by BZN, Frans Bauer and his first German-language album, "Weil Ich Dich Liebe" (Tiptop Records), at No. 5, epitomizes the populist repertoire

At No. 4, female alternative rocker Anouk debuts with "Together Alone" (Dino). She is behind veteran rock band Golden Farring, at No. 3 with its see-

TV Date For BMG's Bahlmann LONDON-The departure of Arnold "miss the music business extremely. Bahlmann as head of BMG Entertain-

eventual successor facing a challeng-Until a successor is found, responsibility for Central Europe will be handled directly BMG by Rudi Gassner. president/CEO of

ment International in Central Europe

will the executive believes leave his

BMG Entertainnent International Bahlmann, who has been BMG's

senior VP in Central Europe since the group's inception in 1987, says all record companies face the prospect of being squeezed by rivals in other single market.

areas of the leisure sector and challenged by the new order of Europe's "There'll be major, major competi-tion on all levels," states Bahlmann, who concedes, though, that he will

Bahlmann was due to step down Nov. 15 to join the German pay-TV industry. A BMG statement says that by the end of 1998 at latest, Bahlmann will be president/chief executive of a new



Gruppe; BMG holds a 50% stake in CLT-UFA and is responsible for all its TV business in Germany When he took over as RMG's senior

executive in Central Europe, Bahlmann oversaw operations in four nations: Belgium, the Netherlands, France, and Italy. He points out that he has added a further nine countries

Asked about his achievements in that time, Bahlmann cites a closer

peration between the companies in his orbit and notes their eagerness to exploit one another's repertoire. He cites the cross-border success of Via Con Dias, Candy Dulfer, and, particularly, Eros Ramazzotti, as examples of the effectiveness of such international He adds, though, that "the most

important thing to me is that people identify themselves with BMG and with a certain attitude to artists and music." Noting that the Central European region has tripled its revenues during Bahlmann's tenure, Gassner says in a statement, "Arnold has played a vital role in the formation and tremendous growth of both Central Europe and the international division as a whole. He has proven to be a powerful leader with great strategic abilities. While he will clearly be missed by BMG Entertainment International, we wish him every

success in this new venture." Assistance in preparing this story was JEFF CLARK-MEADS provided by Geoff Burpee in Hong Kong.

### newsline...

PRODIGY swept the fourth annual MTV Europe Music Awards, picking up best dance and alternative act bonors as well as a prize for best video ("Breathe,"



XL Recordings) at the Nov. 6 event in Rotterdam, the Netherlands. Hanson took awards for best breakthrough act and best song for "Mmmbop," which the band performed a cappella during the eeremony. Spice Girls were named best group, U2 best live act, and BLACKstreet took best R&B act honors



the awards, which were voted on by MTV viewers. Other winners included Jon Bon Jovi, Janet Jackson, Oasis, and Will Smith. The station gave a special Free Your Mind Award for social and political engagement to the Landmine Survivors' Network. POBREDT THEFT

THE MUSIC ALLIANCE, the body formed by the recent merger of the operational parts of the U.K.'s Mechanical Copyright Protection Society and Performing Right Society (Billboard, Oct. 18), has restructured its senior management team. John Rathbone, formerly director of corporate development, becomes director of a new division, information services, which merges the information technology, data services, and corporate development departments. Former director of data services Godfrey Rust is leaving "to pursue a career in consultancy" as a result of the change, according to the Music Alliance, and the organization has made Karen Robertson's job as director of resources redundant. In a related move, the group has also created a new corporate services division under John Rowe, who was head of information technology.

POLYGRAM has appointed Rob Pel managing director of PolyGram Recording Services, a new division within PolyGram Classics & Jazz

based in Hannover, Germany. Pel, a 10-year veteran of Philips Electronics, will oversee the PolyGram worldwide recording and production activities of

the Decca, Deutsche Grammophon, and Philips Music Group imprints. He will report to Poly-Gram Classics & Jazz president Chris Roberts.

ASIAN MUSIC BROADCASTER Channel V has inked a syndication deal

with U.S. cable operator the International Channel (TIC). Channel V. part of Rupert Murdoch's Star TV group, will provide one bour of programming to be aired at midnight (PST) each weeknight on Colorado-based TIC, which claims to reach 7 million ouseholds. Planned programs include "Music Update Tokyo"; "I Am Siam" from Channel V Thaiand; "The Indian Top 10"; "Sigaw Manila" from the Philippines; and the Chinese repertoire package "STARs Arena



GEOFF BURPER

THE U.K. GOVERNMENT'S Department of Trade and Industry and British Music Rights, the umbrella body for the territory's rights holders' organizations, has issued a warning to the music industry about the danger posed by the so-called "Millennium Bug" computer century-date change. They say that it has technical and legal implications for entire businesses and not just computer departments and that companies have only until the end of next year to fix the problem, A Nov. 26 seminar in London will give advice on the bug and how to deal with

DORUS STURM has been appointed VP of Eastern Europe at BMG Entertainment International, overseeing the company's operational and strategic interests in the region. He has headed BMG Netherland since 1990 and last year added stripes as managing director of BMG Benelux. Sturm's successor is Maarten Steinkamp, who was GM/ deputy managing director of BMG Netherlands. BMG Belgium GM Frank Aernout takes on additional duties as deputy managing direcfor of the Reneluy division

FRENCH RETAILER FNAC has scheduled the long-awaited inauguration of its new store for Dec. 2 on the Champs-Élysées in Paris (Billboard, July 5). The 3,000-square-meter outlet, which will compete directly with the nearby Virgin Megastore, will stock music and multimedia products only. Other FNAC stores also sell photographic equipment, hifi equipment, and books. Like the Megastore, FNAC will open on Sundays. The store is planning a charity event for its first Sunday opening, Dec. 7, to benefit Sol En Si, which assists children affected by REMI BOUTON

### **Oz Ups Piracy Penalties**

Move Is Part Of Parallel-Import Battle

■ BY CHRISTIE ELIEZER

SYDNEY-Pirates are facing tougher nonalties and a streamlined level evetem under new measures introduced by

the government here. Increased sanctions mean that an individual pirate now faces fines of up to \$55,000 Australian (almost \$40,000), while infringing companies can be fined up to \$275,000 Australian (more than

\$190,000)-a rise of 10% Under the new rules, a copyright owner no longer has to prove that a CD is pirated. The burden of proof lies on

the importer or distributor. Courts also have more power to deeide penalties depending on the seriousness of the case, and customs officers have been given a more streamlined border interception process. In addition, the distinction between first offense and subsequent offenses has been removed.

"(This is a clear message to copyright pirates and the courts and our trading partners that copyright offenses are serious matters," Attorney General Daryl Williams told a copyright law symposium Nov. 7 in Sydney. The government's move is seen by the

usic industry as the latest point-scor ing in the long-running saga over lifting parallel-import restrictions (Billboard, New 1 Oct 17) Both sides in the debate are wooing retailers and opposition party politicians as the bill to amend convright laws ones to the Senate over

the next few weeks. The increase in piracy penalties is seen as an attempt to deflect protests that the Australian music market will be left vulnerable to Asian pirates.

Two weeks ago, the government announced a new scheme to mostly or fully fund the first demo by young acts and exploit the marketing potential of the Internet. This was done to neutralize claims by the Australian Record Industry Assn. that cutting into record company profits would destroy investment in new talent.

In a related move, Phil Tripp, a Sydey-based commentator and publisher of the Australasian Music Industry Directory, tendered his resignation in protest Nov 10 from the Communications Industry Advisory Committee of governmental trade organization Austrade. He was appointed six months ago as sole representative of the music business to work with other committee members to devise strategies to further music as an export commodity through technological and communications innovations and overseas trade initiatives. "Australia's music exports grew from \$5 million in 1985 to over \$220 million in 1996," Tripp points out. "Any attempts to serve the current government would be futile, as its crazy attempt [regardingl parallel imports is false economy. It will kill any export initiatives and destroy this once-vibrant industry.

### COPYRIGHT LAW (Continued from page 1)

thereby depriving the music business of

such improvements as it does provide. This is such a political question at esent," says Frances Moore, head of European affairs for the International Federation of the Phonographic Industry (IFPI), "There has to be an extremely diplomatic lobby."

The draft that has come into the possession of the IFPI and its opponents in the telecom/Internet access providers lobby is of the Copyright and Related Rights in the Information Society directive (Billboard, Oct. 18, Oct. 25). IFPI welcomes it in its present form

in so far as it implements the provisions of the World Intellectual Property Organization (WIPO) treaties ratified at the end of last year (Billboard, Dec. 28, 1996). That is, the draft provides for labels to be given the right to control the use of their copyrights over digital networks; it also outlaws technology that would circumvent copy-protection sys-

However, Olivie Regnier, legal adviser at IFPI's Brussels offices, says concerns arise over multichannel broadcasting and subscription music services. In these areas, she notes, labels would get only a right to "equitable remuneration" rather than a right to permit or prevent broadeast as they would in ther digital services.

The absence of the right to control broadcast means labels cannot negotiate realistic license fees, says Rick Dobbis, president of PolyGram continental Europe and a key member of the IFPI's lobbying team on this issue. This, he adds, leads to further and larger con-

"If an individual knows a particular record is coming over a digital multiehannel broadcast or a subscription service, they can make a clone-their own original copy," says Dobbis. "The coneern is that record companies' ability to take the necessary risks in finding and breaking new bands will be limited because they will not see the benefits of taking that risk " Another significant omission in the

draft, says Regnier, is the fact that it leaves control of private copying to individual governments within the EU. Though this was a painful thorn in the side in the analog era, "we need a whole new approach to digital private copy-ing," states Regnier IFPI believes the EU must take a lead in this area rather than handing off the problem to overburdened national legislature Dobbis says of the draft's overall

impact, "If it goes through as it is, it will provide an improvement over current eircumstances, but, clearly, it will not be the end of what we need. It will be a step on the road." Moore echoes that note, saying of the

draft, "We're happy with it as an impor tant first step in that it implements the WIPO treaties. But we're not com pletely happy in the sense that it should have gone further. This, though, is the core of the indus-

try's dilemma. All attempts by the music business to secure improved copyright protections in the digital arena are opposed by the telecom/ Internet access providers alliance. If the labels join that alliance in con demning the draft, says Moore, the document may by abandoned and never placed into the EU's legislative

The man responsible for smoothing (Continued on page 107)

### LOCAL ACTS ADD STATURE TO DUTCH BUSINESS (Continued from preceding page)

new Golden Earring album, we've been working half a year pre-release. It's part of a well-thought-out plan, which includes everything from artwork to nontraditional marketing outlets like public buses," Simonse says.

"That might be business as usual in the U.S. and the U.K., but until three years ago that wasn't the case in our country," he continues. "In the past, three weeks after the recording of an album, it came out without a proper plan. The moment of its release was the first time one started to think about it. On the other hand, it was less necessary then, as opposed to the current situation in a far more competitive marketplace. Now we even set up media training sessions for our new acts, as we want them to say something that makes sense when they're interviewed on TMF."

Gerd Jan Karstens, product manager at Tiptop Records, home of popular Dutch-language schlager artists like Frans Bauer and Marianne Weber, acknowledges the increased importance

of focused marketing. "Every element has been improved. A new way of thinking has been introduced," Karstens says. "Besides, the high tempo in which alliums used to be released like run-of-the-mill products has been reduced quite dramatically. There's far more quality control now. A

good product costs money and time. The people out there want good stuff, and they just know that better product than ever is available now. And what's more, it's in every genre." For Rick Hartman, marketing direc-

tor at Dino, quality is the only thing that eounts. "Admittedly, Anouk is top of the hill now in the album chart but that's mainly on the strength of her hit single 'Nobody's Wife.' You can come up with whatever smart marketing campaign. but when the song sucks, you can stand on your head but nothing will happen." Hartman warns. Anouk has been warmly embraced by

national top 40/alternative formatted Radio 3F M. "It's the only station you can go to for alternative artists, as they're too hard for the rest, excluding tiny [alternative] Kink FM," says Hartman, who usually deals with MOR repertoire like songstress Ruth Jacott and crooner Rene Froger.

"In an early stage, Dino informally asked us for our opinion on various sin-gle candidates," recalls Radio 3FM music programmer Ben Houdijk, "and although we don't want to pretend we're A&R managers ourselves, the track Nobody's Wife' absolutely stood out-You don't get such songs with balls every

"We're serviced with tons of ballads but only a few great rockers," Houdijk continues. "So we embraced that track from day one. We rank her among the likes of Alanis, Shervl, Melissa, and Meredith. For this remarkable artist we've used every tool we had at our disposal to champion her. Anouk's single has been neaver play and her album has been CD of the week."

Whether Anouk or any of her conemporaries will ever become an international superstar remains to be seen. "There is no longer one big international musical genre which unifies all youth, so it will be hard to generate new pan-European stars," says Maarten Steinkamp, GM at BMG Ariola Holland Dino's joint-venture partner. "R&B, for instance, might be big in Holland, but (Continued on page 100)

## LITC OF THE ANODI



IA	PAN	(Demps Publications Inc.) 11/17/97	GE	RM/	LNY (Media Control) 11/11/97	U.	K. och	ri-Trick) 11/10/97	FR	ANC	E (SNEP/IFOP/TRo-Live) 11/01/97
HE	LAST	SINGI PS	THES	LAST	SINCI PS		LAST	SINGLES	THES	LAST	SINCLES
1	1	WHITE LOVE SPEED TOYS FACTORY	1 2	1 2	BARRIE GIRL ACUA INVESSA	1	1 2	BARBIE GIRL AQUA UNVERSA. TORN NATALIE IMBRUGLIA ICA	1	2	BARRIE GIBL AQUA UNITERA
3	NEW 3	GENERATION GAP V6 AVX 1988 WHITE BREATH TM. REVOLUTION ANDROS	2	2	CANDLE IN THE WIND 1997 ELTON JOHN WEN-	2 3	15	TORN NATALIE IMBRUGLIA RCA TELL HIM BARBRA STREISANO & CEUNE DION	2	1	SAVOIR AIMER FLORENT PAGNY MERCURVIPOLYCE I WILL SURVIVE HERMES HOUSE BAND SCORNE
4	2		3	3	CHERISH PAPPA BEAR UNIVERSAL	4	NEW	CHOOSE LIFE PF PROJECT FEATURING EWAN	4	5 7	TE EXTRANO, TE OLVIDO, TE AMO RICKY MARTI
6	4 6	LOVE IS RYUICHI KAWAMURA VICTOR SUMIRE SEPTEMBER LOVE SHAZNA (MICLIPHA)	5	4 5	RESCUE ME BELL BOOK & CANDLE AROLA DU FEHLST MIR CAPPUCCINO MERCURY				1	3	SOMETHING ABOUT THE WAY YOU LOOK
7	NEW	BLUE HEAVEN SOUTHERN ALL STARS VICTOR SNAPES OF LOVE EVERY LITTLE THING VICTOR	6 7	9	SUNCHYME DARIO G WA AS LONG AS YOU LOVE ME BACKSTREET BOYS	5	3	SPICE UP YOUR LIFE SPICE GIRLS WIGH SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON	5	3	TONIGHT/CANDLE IN THE WIND 1997 ELTON
8	11	SNAPES OF LOVE EVERY LITTLE THING VICTOR LOVER SOLE THAT'S A MARY PROJECTOR			INCROVICH TRACE	1	11	TONIGHT/CANDLE IN THE WIND 1997 ELTON			ADHN MERCHINECUSIAN
1D	8 7	SHININ' ON-SHININ' LOVE MAX MYSTERS	8	12	PRINCE ISOR RAPSODY FEATURING WARREN G	7	NEW	JOHN ROCKTHEROUSE PUT YOUR ARMS AROUND ME TEXAS MERCURY	6 7	4 8	SPICE UP YOUR LIFE SPICE GIRLS VIION TE GARDER PRES DE MOI ALLIAGE & BOYZONE
11	15	KOI ND KAKREA TAMIO OKUDA SONY	9	7	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL	1 .	6 5	STAY SASH! WILLTO!!  DA YA THINK I'M SEXY? N-TRANCE FEATURING	1 '	110	FOLTGRAM
12 13	9 14	NUI L'ARC-EN-CIÈL XISONISONY KANASHIMI JHENNY UA VICTOR	10	8	MEN IN BLACK WILL SMITH COLUMNA	10	NEW	BROWN PAPER BAG RONI SIZE/REPRAZENT	8 9	6 NEW	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA I WANNA BE THE DNLY ONE ETERNAL LIM
14 15	12 10	MONTAGE NORTHUN MAKHARA SONY	10 11	11	MEINE KLEINE SCHWESTER SPEKTACOOLAER	-		MANAGER	10	NEW	MA MELISSA LES MINIKEUMS MERCUPPPOLYGRAM
16	18	MELTY LOVE SHAZNA EMS JAPAN CHRISTMAS SARUGANSENI COLUMBIA	12 13	10	HE'S COMIN' NAMA MOTOR	11	NEW 12	DPEN RDAD GARY BARLOW REA AS LONG AS YOU LOVE ME BACKSTREET BOYS	11	13	MEN IN BLACK WILL SMITH COLUMNA TOUT LARM FARMAN PROPERTY
17	NEW	CHRISTMAS SARUGANSEKI COLUMBIA HEAT KYOSUKE HIMURO POLIBOR	13	13 NEW	STAY SASHE A TUPOLOGIC WESTBAM HARD TIMES HEA	1	NEW	INCOMEA NEVER EVER ALL SAINTS LONGON	13	20	LES TEMPS CHANGENT MC SOLAAR POLYDOR/POL
19	20	KAWAN HITO ULFULS TOSHIA DH	15	14 15		13	9	HEVER EVER ALL SAINTS LONDON  LI SEXY THING CLOCK INCO.	14	14	PREMONS NOTRE TEMPS POETIC LOVERS ME
20	13	MINNA LIKO SHINGO KATORI & YUKO HARA WO	16	15 NEW	SPICE UP YOUR LIFE SPICE GIRLS VIICIN BASIS WENN ICH NUR NOCH EINEN TAG ZU	15	NEW	U SERY THING CLOCK MOR JAMES BONO THEME, RE-VERSION MOBY MUSE THE MEMORY REMAINS METALLICA VIRTIGO			poten
		ALRUMS				17		SUNCHYME DARIOG ETERNALIWEA THE BEST OF LOVE/GO THE DISTANCE MICHAEL	15	10	N'OUBLIEZ JAMAIS JOE COCKER (M)
1	NEW	WANDS WANDS BEST-HISTORICAL BEST ALBUM	1B 19	18 16	DOWN LOW JOHNNY B 212 I'LL BE MISSING YOU PUFF DADDY & FAITH	18	NEW	THE BEST OF LOVE/GD THE DISTANCE MICHAEL	16	12 NEW	GOT TIL IT'S GONE JANET JACKSON VIIGH PICTURE OF YOU, MR. BEAN (SOUNDTRACK)
2	١, ١	GLAY REVIEW—BEST OF GLAY PLATFILM			THE MEMORY REMAINS METALLICA MORCUM	19	NEW	BOLTON COLUMBIA DH BDY FABULOUS BAKER BOYS LONDON			BOYZONE POLISIAN
ŝ	5	HIDEAKI TOKUNAGA BALLADE OF BALLAGE	20	NEW		20	11	YOU'VE GOT A FRIEND BRAND NEW HEAVIES 10	18	18	POUR ETRE LIBRE 2 BE 3 cm SAMBA DE JANEIRO BELLINI SCOPPO
	2	DREAMS COME TRUE BEST OF DREAMS COME	١,	NEW	ALBUMS THE KELLY FAMILY GROWN UP NO UTUM			ALBUMS	20	15	FREE ULTRA NATÉ HUPPY MUSICIONY
•		TRUE PRICTORS	3	1	ERDS RAMAZZOTTI EROS APOLA THE ROLLING STONES BRIDGES TO BABYLON WE	1 2	1 1	SPICE GIRLS SPICEWORLD WIGH			ALBUMS
5	3	TANURO YOSHIDA & LOVE ALL STARS MINNA DAISUKI ros urt	3	2	CN	3	NEW	THE VERVE URBAN HYMNS HUTWIGH VARIOUS ARTISTS MINISTRY OF SOUND-THE	1	1 2	MICHEL SARGOU SALUT SONT JEAN-JACQUES GOLDMAN EN PASSANT SONT
6	4	THEE MICHELLE GUN ELEPHANT CHICKEN 2DM-	4	NEW	SPICE GIRLS SPICEWORLD WIGH		NEW	ANNUAL III MARMY OF SOUND QUEEN OUTEN ROCKS, MAJORHOM	3	NEW.	EROS RAMAZZOTTI EROS INIO
	14	SPICE GIRLS SPICEWORLD TOSHINA EM	5	NEW	ERIC LEWI ERA MERCURY ENYA PAINT THE SKY WITH STARS WA	8	NEW.	JOHN LENNON LENNON LEGEND MATCHASE	4 5	3	VARIOUS ARTISTS SOLEN SLIGE
á	NEW	YORD TAKAHASHI JUTTUAN KING	7	3 4	WDLFGANG PETRY N.F. GENUG, NA.ELANTRIC	5	18	ENYA FAINT THE SKY WITH STARS WEA SASHE IT'S MY LIFE MILITRY	6	4 5	ANDREA SOCELLI VIAGGIO ITALIANO POLIGINALI ADE COCKER ACROSS FROM MIDNIGHT DAI
9	NEW	ENYA PAINT THE SKY WITH STARS—THE BEST OF	8	6 5	BROKERIE WIE MUTEW OWN TOURHER EXCHINA	8	6	HOT CHOCOLATE THEIR GREATEST HITS DIS	7	NEW	PLUMENT PAGNY SAVOR TOWER TO SHOW
10	8	FIRE D OF VIEW SINGLES COLLECTION - 4 7800	10	5	BACKSTREET BOYS BACKSTREET'S BACK	10	19	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN	8 9	18	FAM L'ECOLE DU MICRO D'ARGENT VININ
11	7 NEW	CHARA JUNIOR SWEET CHOSONY X JAPAN LIVE LIVE LIVE EXTRA GASINGST JAPAN	11	8	JOE COCKES: ACROSS FROM MIDNIGHT IN	11	10	WARIOUS ARTISTS NOW DANCE 97 INVAIGN	10	20	BRA AMENO POLYSEAN MC SOLAAR PARADISIAQUE POLYGIAN
13	9		12	NEW	JANET JACKSON THE VELVET ROPE VINAN	12	ii	M PEOPLE FRESCO MPEOPLEMS ELTON JOHN THE BIG PICTURE ROCKENMERCURY	11	NEW	BOYZONE DIFFERENT BEAT FORGUM LARA FABIAN PURE POUROR
14 15	11	STARDUST REVUE GOODTIMES & BADTIMES ON	14	10	LOREENA MCKENNITT THE BOOK OF SECRETS	13	4 9		12	NEW 15	ANDREA BOCELLI ROMANZA POVIDOR
15	MEW	UP MUSIC	15	NEW	ANDREA BOCELLI ROMANZA POUGRAM	15	9 NEW	VARIOUS ARTISTS CREAM ANTHEMS '97 DECOM	14	17	WORLDS APART DON'T CHANGE rise
16	1D MEW	LISA LOEB FIRECRACKER UNIVERSAL WICTON SOUNDTRACK LA FILLETTE REVOLUTIONNALRE	16	NEW	VARIOUS ARTISTS THE RAPSODY-OVERTURE		100		15 16	6 NEW	MANO SOLO JE SAIS PAS TROP CHARMIST DOC GYNECO PREMIERE CONSULTATION VINCIN
	110.11	696	17	15	WOLFGANG PETRY ALLES AUGUA	17	NEW	WARIOUS ARTISTS GREATEST HITS OF 1997 18.	17	10	JANET JACKSON THE VELVET ROPE WIGH
18	NEW	YORO TAKAHASHI LI-LA KITY	18	14	THE VERVE LIBRAN HYMNS WIGH	18	NEW	STAR TUNE SERVICEN SECUCIO MALIN	18	9	THE VERVE URBAN HYMNS WIGH
19	13	GREEN DAY NIMROD WEA JAME ROBOTS GUITAR DE POP (PICSON)	19	NEW	JEWEL PIECES OF YOU EASTWEST THOMAS D SOLO COLUMBIA	19	8 NEW	SOUNDTRACK THE FULL MONTY HIS WICTOR PRODUCT THE FAT OF THE LAND IN RECORDINGS	19	NEW	
ca	MAD	A (SoundScan)	NE	THE	RLANDS (Stecher; Mega Tep 100) 11/15/97	All	CTD	ALIA (ARIA) 11/02/97	IT	uv	(Musica e DischufilMi) 11/10/97
	LAST			LAST			LAST			LAST	MUSES & DESIGNMO 11/10/97
WED	WEEK	SINGLES	WEE	CMEAN	SINGLES	WED	WERK	SINGLES	WES		SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MEN-	1	3	ALANE WES THE NOBDDY'S WIFE ANOLIK DING MUSIC	1	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON	1	1	BARBIE GIRL AQUA UNIVERSAL
			3	4	IK HEB JE LIEF EN WACHT OP PAUL DE LEEUW			JOHN MERCURIPONGRAM	3	2 NEW	CANGLE IN THE WIND ELTON JOHN MIRCHIT COME INTO MY LIFE GALA SO IT YOURSELFREEF
2	2	MO MONEY MD PROBLEMS THE NOTORIGUS B.I.G. (FEAT PUFF DADDY & MASE) ANSTA	4	2	SOMETHING ABOUT THE WAY YOU LOOK	2	2	SARBIE GIRL AQUA MCA	4	3	SPICE UP YOUR LIFE SPICE GIRLS WHEN
3	3	SPICE UP YOUR LIFE SPICE GIRLS WOON I'LL BE MISSING YOU PUFF DADDY & FAITH	1	1.	TONIGHT CANDLE IN THE WIND 1997 FLTON	1 4	3	HDW OO I LIVE TRISHA YEARWOOD MCA EVERY TIME YOU CRY JOHN FARNHAM & HUMAI	5	4	DA YA THINK I'M SEXY N-TRANCE FEATURING
4	6			5	JOHN MICKURY BARBIE GIRL AGUA UNIVERSIL	١.		MATURE CONSIMILATIONS MEN IN BLACK WILL SMITH COLUMN	6	L	ROD STEWART MEDIANCLE FREEDOM ROBERT MILES JECOMPHICODILLEVILO
5	4	LOVE GETS ME EVERY TIME SHANIA TWAIN HER	5	1 5	AS LONG AS YOU LOVE ME BACKSTREET BOYS	5	6	I SAY A LITTLE PRAYER DIANA KING COLUMN	7	5	MEN IN BLACK WILL SMITH COUMER
6	1 5	POPHEART UZ ISLAND	,	6	SPICE UP YOUR LIFE SPICE GIRLS YINGH	7	7	EVERYBODY BACKSTREET BOYS LIBERTYSONY	1.5	14	BREATHE MIDGE URE MISTARING RICORDI
7	9	AVENUES REFUGEE CAMP ALL STARS FEATURING		i n	IN NUE OEI DE KAST DAR	8	8 9	WHERE'S THE LOVE HANSON MOROURY C U WHEN U GET THERE COOLED UNINTRISONY	10	6 8	STAY WITH ME CHASE MOVIMENTONIO MIDNIGHT SIMONE JAY VINCIN
8	10	INVISIBLE MAN. SR DECREES, WILLIAM	10	10	STAY SASHE OVIE NORODY KEITH SWEAT WARNER MUSIC	10	10		1 11	16	PLL BE MISSING YOU PUFF DADDY & FAITH
9	11 12	IN A DREAM ROCKELL ROA FREE ULTRA NATÉ SINCILI ROCCION	11	14	MEET HER AT THE LOVE PARADE OA BOOL 1081 V.V.T. IS OOK SCHITTEREND: BERNY MISSE	11	12	MO MONEY MD PROBLEMS THE NOTORIOUS	12	17	LAM RIACKWOOD MAD
ii	14	EVERYBODY BACKSTREET BOYS INFORMA	12	NEW	TELL HIM BARBRA STREISAND & CELINE DION				13	10	TUBTHUMPING CHUMBAWAMBA DMI
11 12 13	7 8	YOU MAKE ME WANNA USHER LAFACONISTA	14	NEW	YOU MAKE ME WANNA USHER BAS	13	17	SPICE UP YOUR LIFE SPICE GRLS WIGH FOOLISH GAMES JEWEL EASTWEET WARMEN	14	9	MR. GDRGEDUS SMOKE CITY VIIGH
14	13	4 SEASONS OF LONELINESS BOYZ II MEN MOTORM	15	111	ANOTHER DAY BUCKSHOT LEFONQUE COLUMNA	15	11	BITCH MEREDITH BROOKS IN	15 16	NEW 7	STAY SASHE (WARELE) IT'S LIKE THAT RUN DMC VS. JASON NEWNS
14 15 16 17	17 20	I'M AFRAID OF AMERICANS OWID SOME VISUS GASOLINE MOIST CAPITOL	16	17	BUTTERFLY KISSES BOB CARLISLE ZOMBAROUGH	16	13	4 SEASONS OF LONELINESS BOYZ II MEN MOTOMOPOLYCHAN			THE SERVE THAT ROTE DIRECTO, SASON REVINS
17	RE	QUIT PLAYING GAMES (WITH MY HEART) BACK-	17	18	SUNCHYME DARIO G WARRER	17	NEW	PUSH MATCHBOX 20 EASTWEST-WARNER	17	NEW	WHEN WILL YOU LEARN BOY GEORGE THE TELL
18	16	EVERYBODY (REMIXES) BACKSTREET BOYS	18	NEW	NEEM EEN ANDER IN DE MALINGI. OHE HENK	18	16	HONEY MARIAH CAREY COLUMNA SEMI-CHARMED LIFE THIRD EYE BLIND 1455.	18	NEW 13	LIGOT IT 49ERS MEDIANEARISEASCU EVERYBODY BACKSTREET BOYS VINON
19	NEW	PLUS RELES CHANSONS D'AMOUR JEAN FRRAT	19	16	TUSTHUMPING CHUMBAWAMBA (MI			WESTMARNER	20	12	BITTERSWEET SYMPHONY THE VERVE VACON
	1	COM.	20	13	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN	20	NEW	COCO JAMBOO MR. PRESIDENT EASTWIST/WARREN	1	1	ALBUMS
20	15	HONEY MARIAH CAREY COLUMBIA	١.	NEW	ALBUMS	١.		ALBUMS	1	1	EROS RAMAZZOTTI FROS DOCUMO
	Lane.	ALBUMS SNAMA TWAIN COME ON OVER MERCURY	1 2	1	SPICE CIRLS SPICEWORLD VIGOR ANOUK TOGETHER ALONE DIND MUSIC VAN DIX HOUT KOPSTOOT VAN EEN VLINDAR	1	4	SOUNDTRACK MY BEST FRIEND'S WEDDING	2	NEW	SPICE GIRLS SPICEWORLD WIGH
1 2	NEW		3	NEW		2	2	JOHN FARNHAM ANTHOLOGY 1 GOTHAN CITYONS	11.7	6	THE VERVE URBAN HYMNS WIGH AQUARIUM AQUA UNVERSAL
3	2	AQUA ACUARIUM UNICIDAL MASE NARLEM WORLD ARESTS	4	3	DE KAST NIETS TE VERLIEZEN OW	3	1	MIDNIGHT DIL 20000 WATT RSL-THE MIDNIGH	5	13	URE MIDGE BREATHE ARISTAGING
	3 4	CHUMBAWAMBA TUBTHUMPER UNIVERSAL BACKSTREET BOYS BACKSTREET'S BACK	5	10	ERDS RAMAZZOTTI ERDS IMG HELMUT LOTTI HELMUT LOTTI GOES CLASSIC III	4	NEW	OIL COLLECTION COLLIMINATION? THE SEEKERS FUTURE ROAD EM	6 7	5	ELTON JOHN THE BIG PICTURE MIRCHAY MINA LEGGERA POLICE
4			6	1 2	HELMUT LOTTE HELMUT LOTTE GOES CLASSIC III	5	3	SAVAGE GARDEN SAVAGE GARDEN	7 8	3	MINA LEGGERA POURTI
4 5 6	4	BARNSTREET BUTS BARNSTREET'S BARN									
4 5 6 7	5		7	4	ERA ERA MERCURY	6	5	ROADSHORWARKER JEWEL PIECES OF YOU EASTWEST			FRANCESCO DE GREGORI LA VALIGIA DELL'ATTORE COCUMBIA
4 5 6 7	5 NEW	ANDREA BOCELLI ROMANZA PHILPSPOLIDINA OZZY OSBOURNE OZZMAN COMETH LIPIC	8	7	CUID MINOR	6 7	6	JEWEL PIECES OF YOU DISTAGE	,	,	BB3 LA DURA LEGGE DEL GOL 1999D
4 5 6 7 8 9	5 NEW 6 7	ANDREA BOCELLI ROMANZA PHEPSYDORDIAM OZZY OSBOURNE OZZMAN COMETH HITC SEWEL PIECES OF YOU ADMIND	8	7 NEW	BUBNA VISTA SOCIAL CLUB DUDNA VISTA SOCIAL. CLUB MUNCH THE KELLY FAMILY GROWING UP IM	6 7 8 9	6 9 10	JEWEL PIECES OF YOU EASTWEST HANSON MIGOLE OF NOWHERE MERCLEY TINA ARENA IN GETP COLUMBA LED ZEPPELIN REMASTERS EASTWESTWARDS			DELL'ATTORE COCUMBIA
4 5 6 7	5 NEW	ANDREA BOCELLI ROMANZA PHILPSPOLIDINA OZZY OSBOURNE OZZMAN COMETH LIPIC	8	7	CUID MINOR		6	JEWEL PIECES OF YOU EXSTRESS HANSON MICOLE OF NOWHERE MERCURY TIMA APPNA IN DIFF. COLUMN.	,	,	BB3 LA DURA LEGGE DEL GOL 1999 DEL GOL

Hits Of The World is compiled at Billboard/London by Raúl Cairo, Alison Smith and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316

HZN PEARLS MERCURY BACKSTREET BOYS BACKSTREET'S BACK

DISSURDANCE MINES

13 9 STANDAM CONTROLLED HITS SEE SOURCE MINES

14 NEW SOURCEWARD OF CROST TEST MINES TOUR MINES

15 NEW SOURCE MINES

16 NEW SOURCE MINES

17 NEW SOURCE MINES

17 NEW SOURCE MINES

18 NEW SOURCE

16 NEW

18 17 19 14 20 NEW

9 10 11 12 NEW NEW

VARIOUS ARTESTS CHINCE MIX "97 quarity SPICE QUILD STRICE WIGHT OUR LIADY PEACE CLIMPS" (FOR MARIAN CARRY BUTTERIN'S COUMMIN ARRAN CARRY BUTTERIN'S COUMMIN SUGAR RAY FLOORED WARREN FROS. THE FAMILY NO WAY OUT AREA. THESE YEARNOOD GEORGOOK A COLLECTION OF MISS USE.

LL COOL J. PHENOMENON MERCURY
BACKGROUND OF SOME CHINCE AND SOME CHI

WEA VARIOUS ARTISTS CANCE MIX '97 QUALITY

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15 17 19

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19

RENATO ZERO ZERO SETTANTA ROAMINO

13 NEW ELISA PIPES & FLOWERS UNWEISH.
14 8 ANDREA BOCELLI ROMANZA SUGMALINICISM.

18 19 HOMADI LE STRADE, GLIANCE, IL CONCERTO CON

BRENE GRANDI PER FORTUNA PURTROPPO GOO MICHAEL BOLTON ALL THAT MATTERS SONY

11 OASIS BE HERE NOW ONC 14 RADIONEAD ON COMPUTER SMI

LED ZEPPELIN REMASTERS IGENESSWARCH SOUNDTRAKE. THE FULL MONTY MAD BOTZ IS MEN EVOLUTION MITTERWINDORMA PORTISHEAD FORTISHEAD FORTIS

WUMAN NATURE TELLING CHENTOON SON

SOUNDTRACK MEN IN BLACK COLUMNA LEANN RIMES YOU LIGHT UP MY LIFE CURRISON THE VERVE LIRBAN HYMNS MERCURY

FUROCHART 11/22/97 SINCI FS BARBIE GIRL AQUA LINVERSAL SOMETHING ABOUT THE WAY YOU LOOK TONIGHTICANDLE IN THE WIND 1997 ELTON 2 JOHN MIRCORY SPICE UP YOUR LIFE SPICE GIRLS WAS 4 TELL HIM CELINE DION & BARBRA STREISAND MEN IN BLACK WILL SMITH COLUMNA STAY SASHI MATERIAL STAY SASHE BY BUT BUT THE BENESHING YOU PUFF DADDY & FAITH EVANS (FEAT 112) BAD BOWNING AND THE THE THE STANDARD CONTROL OF TH DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART ALL MOUND THE WORLD 10 ALBUMS SPICE GIRLS SPICEWORLD WIGHT EROS REMAZZOTTH THUS YOU THE VERVE URBAN HATTANS HATTANS THE ROLLING STONES BRIDGES TO BARTLON WI

GN
BACKSTREET BOYS BACKSTREET'S BACK ING
ELTON JOHN THE BIG PICTURE PROXITABLED
THE KELLY FAMILY GROWN UP RELETE AQUA AQUARIUM UNIVERSI ENTA PAINT THE SKY WITH STARS WAS QUEEN QUEEN ROCKS INVESTIGATION MALAYSIA (RIM) 11/11/97 THIS LAST BACKSTREET BOYS BACKSTREET BOYS FOR

VARIOUS ARTISTS NOW 2 ou EMIL CHAU GUANG YING SI JIAN 1900 AQUA AQUARRUM seneratas FAYE WONG FAYE WONG THE JACKY CHELING WANNA GO FOR A BLOW WITH SOUNDTRACK MY BEST FRIEND'S WEODING : MARIAH CAREY BUTTERFLY SON MUSIC VARIOUS ARTISTS NOSTALGIA BALADA KLASIK 10

SWEDEN (GLF) 11/07/97

THIS LAST SOMETHING ABOUT THE WAY YOU LOOK TONICHTACANON E IN THE WIND 1997 ELTON SPICE UP YOUR LIFE SPICE GIRLS WHEN
AS LONG AS YOU LOVE ME BACKSTREET PRIVE DOCTOR JONES AQUA EMMERICA TUBTHUMPING CHUMBAWAMBA EM SAME TONIGHT EXCLE-EYE CHERRY : BARBIE GIRL AGUA UNWERSKE OM DU VAR HAR KENT YCA NEW 8 NUES REFUGEE CAMP ALL STARS FEATURING

10 AI RUMS MAGNUS UGGLA KARAOKÉ COLIMBA VIKINGARNA KRAMODA LATAR 1997 GM EDA COA A 3 AQUA AQUARRIUM INSCREA SARAH BRIGHTMANLSO TIMELESS WARRER EROS RAMAZZOTTI EROS CORRAG ENYA PAINT THE SKY WITH STARS WARRER BACKSTREET BOYS BACKSTREET'S BACK EAGLE-EYE CHERRY DESIRELESS SUPERSTUDIO NORWAY (Verdens Gong Norway) 11/11/97

PRINCE IGOR WARREN G & SISSEL POLYGRAM
SOMETHING ABOUT THE WAY YOU LOOK
TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POUGLAM
THE MEMORY REMAINS METALLICA POYGE
TUSTHUMPING CHUMBAWAMBA DE STAY SASHE MULTIPLY AVENUES REFUGEE CAMP ALL STARS FEATURING

> SPICE UP YOUR LIFE SPICE GIRLS YES TELL HIM BARBRA STREISAND & CELINE DION 9 CAFE DEL MAR ENERGY 52 EDELPHON AI RUMS SPICE GIRLS SPICEWORLD WIGH BJORN EIDSVAG PA SYAL 8000 BORRETZEN MYHRE VINTERSANG TUDENFOLY BORRETZEN MYHRE VINTERSANG TILDENDOL HELLBRILDES LIVE LAGA ACHINIO SARAH BRIGHTMAN TIMELESS WARNOT VIKINGARNA KRANGOA LATAR 1997 DIN JAMET JAKSSON THE VIKINET ROPE VIRON LED ZEPPELIN REMASTERS KASIWISTAMBER HOEL & ALBRIGISEN GET TOGETHER WATER

IOF COCKER ACROSS FROM MIGNIGHT IN

NEW

SPAIN (AFYVE/ALFE MR) 11/01/97 THES LAST

CANDLE IN THE WING 1997 ILTON JOHN WIN BARBIE GIRL AOUA UNIVERSAL AS LONG AS YOU LOVE ME BACKSTREET BOYS YILL BE MISSING YOU PUFF DADDY & FAITH EVANS OFENT, 1120 MINUA PLEASE UZ ISLANDIFOLYSIAM
ANYBODY SEEN MY BABY? THE ROLLING STONES

CUANTO AMOR ME DAS EROS RAMAZZOTTI HON STAND BY ME CASIS COLUMBA SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURVER VISION JUST FOR YOU M PEOPLE M PEOPLEMON ALBUMS

ALEJANDRO SANZ MAS .... ALLIANDRO SANZ MAS WHITE MUSER DIE MONICA NARANSO PALABRA DE MUSER DIE PRESUNTOS MATIGIADOS DEVE MARIEN MACKSTREET BOYS BACKSTREET'S BACK WHITE MACKSTREET BOYS BACKSTREET'S BACK WHITE MACKSTREET BOYS BACKSTREET'S BACK JARABE DE PALO LA FLACA VIIGN EROS RAMAZZOTTI EROS IKA THE CORRS TALK ON CORNERS ON ELVIS PRESLEY 20 ANIVERSARIO

DOVER DEVIL CAME TO ME SUL LUIS MIGUEL ROMANCES WAS

PORTUGAL (Portugal(ICF) 11/04/97

ANOREA BOCELLI HOMANZA POVIDOR DANIELA MERCURY FELIAD COM ARROZ (191 3 MADREDEUS O PARAISO DA PAUL O GONZO CLINSE TIEDO COLUMN 5 NEW EROS RAMAZZOTTI EROS INC ACUA ACUARRUM UNIVERSAL

SANTANA SUMMERDREAMS GLOROCOLLINON SARAM RESCRITMAN TIMELESS CATTACTT PACKSTREET BOYS DACKSTREETS DACK ---NEW THE ROLLING STONES BRIDGES TO BASYLON IN

DENMARK OFFINielsen Marketing Research) 10/30/97 CANOLE IN THE WIND 1997 FLTON JOHN PORT

> SPICE UP YOUR LIFE SPICE GIRLS VIR AS LONG AS YOU LOVE ME BACKSTRE TOY BOY OAZE SOMMADICIONAGET EVERTBODY BACKSTREET BOYS WISIN TIL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT 112) ING GOT 'TIL IT'S GONE JANET JACKSON WAGH I FEEL YOUR PAIN SPACEFROG FEATURING GRIM

DA YA THINK I'M SEXY N-TRANCE FEATURING 9 ALBUMS ELTON JOHN THE BIG PICTURE POLYGRAM BACKSTREET BOYS BACKSTREET'S BACK MICHAEL LEARNS TO BOCK NOTHING TO LOSE

CAM HUEY LEWIS & THE NEWS IF THIS IS IT CAM: JANET JACKSON THE VELVET ROPE WHICH THE CORRS TALK ON CORNERS WAVED BLOODWOOD GAME ONE FIERCE BEER COASTER JAMES LAST IN SCANDINAVIA FOLYGRAM THORLEIFS EN LILLE ENGEL MANN

FINLAND (Radiomalia/FPI Finland) 11/09/97

SINCI ES THE MEMORY REMAINS METALLICA VIRTIDIPOLY SPICE UP YOUR LIFE SPICE GIRLS VIGIN SUPERHERO DAZE DANCE POSICIONI ROSKETUS KLAMYON NOMILINO LIIKAA APULANTA LIIV MITA WAN APPLANTA LEY SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN ROOKTPOLYGIAM
THE CARPENTER NIGHTWISH SPILETARM
BARBIE GIRL AGUA UMWIRAL
WARHEAD TAROT BURLEHLERING NEW

SPICE GIRLS SPICEWORLD WASHING DON HUDNOT HYVAA YOTA JA HUOMENTA 15144 LEDVI & THE LEAVINGS KESKIVIIKED

3

PRINCIPAL ADJUSTION UNIVERSAL
ULTRA BRA KROKETTI PRIMAD
EROS RAMAZZOTTI EROS SOCIONO
KLANYDIA TANGO DELIRIUM MARAK
KRIKA HEIKI IYO—KIKAN HITIT BE
ELTON JOHN THE BIG PICTURE ROCKETMERCUPHPOLYGRAM

LED ZEPPELIN REMASTERS AT ANTYCOMARDIE

## HITS OF THE WORLD GLOBAL MUSIC PULS THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR SUDAN/EGYPT: Now a resident of Cairo, Egypt, where she is a tattoo artist known as the Queen

Of Henna, the singer Setona comes from the most eastern part of Sudan. The area is at the cross-

roads between Africa and the East, a major trading route for centuries and one that has been traveled by thousands of Muslim pilgrims on their way to Mecca. This has produced a fascinating melting pot of African and Arabic musical influences in Setona's music, as displayed on her new album, "African Cross-roads" (Blue Flame/BMG). Songs from around the continent became part of the collective memory of her people as the area was crisscrossed by various cultures. Accordingly, certain influences in Setona's music come from West African and East African countries she has never visited, prompting her at times to sing in languages she only half understands. Performing in public as a female musician has connotations of indecency in traditional Sudanese culture, so Setona was forced to move to Egypt, where she now enjoys a second career as a wedding con-

sultant. She has become the leading expert in the typical henna tattoos, without which no traditional wedding ceremony is complete, hence her nickname. Earlier this year, she tattooed 4 and his bride. Mayte. NIGEL WILLIAMSON

AUSTRALIA: Internationally acclaimed classical guitarist John Williams, 55, received more than applause when he returned to his birthplace. Melbourne, for four concerts. He was also awarded an honorary doctorate from the University of Melbourne Oct, 21 for "delivering the classical guitar as an instrument of highest artistry to the largest possible international audience." Williams hegan playing guitar at age 4 and moved with his family in 1952 to London, where he was taught by Andrés Segovia. Williams, who made his recording debut at the age of 17, is signed to Sony usic and is a professor of guitar at the Royal College of Music in London. "My life is dedicated to the guitar and music," Williams says. "I am not a nationalistic or patriotic person, but every now and again, it comes up that I'm actually quite proud to be Australian." The formality of the reception was a far cry from the master class he gave minutes before. Dressed in a collariess black shirt and gray pants, he cracked lokes and went through his paces in front of 30 suitably impressed CURISTIE EL IEZER

NORWAY: He talks and hums instead of singing, he hasn't had any radio hits, his music is a mixture of jazz and blues, and his two recent albums are making chart history. The success of 71-year-old Odd Børretzen, who has been a solo recording artist for 24 years, contradicts record industry wisdom. Two years ago, he teamed up with Lars Martin Myhre to make the album "Noen Ganger Er Det Allright" (Some Times It's All Right), released on Tylden & Co. Recorded cheanly and initially marketed on a shoestring budget, it has since sold 130,000 copies, according to the record company, and is still in the top 20 after 96 weeks, making it the longest-running album in Norwegian chart history. The follow-up, "Vintersang" (Winter Song), currently at No. 1 on the chart, has already sold 60,000 copies (platinum) since its release in October, according to the label. The Norwegian-language lyrics, which Berretzen speaks rather than sings, are gently humorous reflections on the mysteries of life set against various laid-back jazz/blues melodies. One of his more intriguing observations concerns sea gulls: "I hate sea gulls/Not all the time of course/... But when they open their mouths and scream like sick souls . . . /I dare not think about which party they would vote for." Perhaps it's something they put in the water over here. KAI ROGER OTTESEN

INDONESIA: Dunia Kecil (meaning Small World), the duo comprising singer Meike Roosame and drummer Hutama Agustaman "Tomi" Ardimihardja, menges rock and blues with a computer sequencer to produce music that has been dubbed "alternative techno" on its self-titled album on Musica. "Their sound is so different," promoter Carl Mora says. "It bridges two eras, and it bridges East and West, crossing thoughts, culture, and music." Roosame and

Ardimihardia met in a Bandung, West Java, university vocal group in 1991. Roosame had already cut a solo pop album, "Galau" (Confused), on Atlantic in 1989, which sold 80,000 copies, according to the singer, while Ardimihardja, with his former band, Guts, played top 40 rock in pubs around Java. The pair came up with the idea for Dunia Kecil thanks to a mutual interest in heavy metal and disco. "I hear disco or heavy metal, and there is something missing," Ardimihard ja says. "We looked to fill that gap." The name Dunia Kecil has religious associations. "There are many things to think about on earth. We must not be too busy to

piness of the new South Africa." Laka explains.

think beyond," Ardimihardja says. "Their music is like the blend you find in a cosmopolitan city,"

Mora says. "It reflects the subconscious patterns of daily life."

DEBE CAMPBELI DEBE CAMPBELL



KWAKU

BILLBOARD NOVEMBER 22, 1997

International Canada

### **Battersea Power Station** To Be A Rock Powerhouse

HOME &

ARROAD

WHAT BUILDING on the London skyline is the city's most recognizable rock'n'roll landmark to music fans around the world? London's usual lineup of land-

marks-Big Ben, the Houses of Par-

any rock'n'roll cachet. The famed crossing outside Abbey Road Studios is a pilgrimage site, but how many fans could instantly identify the studio building itself?

For the past 20 years, however, one of the most dramatic structures on the London skyline has had an instant rock-'n'roll con though the building itself has been largely abandoned

With its four towering yet silent smokestacks rising above massive brick walls on the south bank of the River Thames, the Battersea Power

Station is well known to Londoners. Add a huge inflatable flying pig to the picture, and rock fans worldwide immediately recognize the build ing from the cover of Pink Floyd's 1977 album, "Animals.

Next month, the Battersea Power Station becomes an unlikely but intriguing rock'n'roll venue for London with a series of concerts staged at a temporary indoor arena constructed within its walls. Sponsored by a U.K. bank, the Midland '97 concert series will feature performar by Australia's Peter Andre, Ireland's Boyzone, and U.K. artists including Cast, Morrissey, UB40, Jamiroquai, the Lighthouse Family, the Brand New Heavies, Paul Weller, and Wet Wet Wet. Promoters and booking agents ought to have no difficulty in the future luring more international artists, most of whom will easily recognize the site.

Long-term plans for the Battersea Power Station call for its renovation with a complex of theaters routanrants, and virtual-reality rides. No word yet if those rides will include more flying pigs.

THE RISE of non-Angio-American repertoire is one of the most significant trends in the global music business in the '90s. Sometimes it can be illustrated with a snapshot. Conside Warner Music International's (WMI) recent tally of its top 20 best-selling albums for the first half of 1997 Madonna tops the list with the soundtrack to "Evita." But eight of the remaining titles are by non-Anglo-American artists. They consist of "Smiling: The Best Of" by Japan's Noriyuki Makihara; "Puji-Pujian" by Malaysia's Raihan; "Cosa Sta Succedento" by Italy's Pino Daniele; "Las Cosas Que Vives" by Italy's Laura Pausini; "We See The Same Laura Pausini; "We See Ine Saine Sum" by Germany's Mr. President; "Su E Qiu'Da Un Pale" by Italy's Lig-abue; "Waiting For You" by Cantopop star Sammi Cheng; and "Cha Cha Cha No. 3" by Thai artist Add Ca-

non-Anglo-American hits are part of the mix, take five more of the top 20 spots in the WMI countdown.

"GIRL" GROUPS would never Spector, the legendary producer be-



In a more serious vein Spector remarked, "Coming back to Lonby Thom Duffy

don brings back wonderful memories. I came here, and I met people who entered my life, left footprints on my heart, after which I was never the same

COUNTRY MUSIC'S profile has gotten a boost in Germany with the unch of Star FM in Berlin, the mar ket's first full-time country radio station. The station, a former Voice of America outlet at 87.9 FM, will feature 60% "hot country," or new product, according to Communique, the international newsletter of the Country Music Assn. Star FM may be contacted via Rainer Eicharn On Air Syndication, Haupstrasse 65, 12159, Berlin.

BORDER CROSSINGS: Japanese super-producer Tetsuva Komuro and one of his biggest-selling artists, Avex Trax pop queen Naime Amuro, will perform Nov. 23 in Shanghai, China, at a concert mark ing the 25th anniversary of the normalization of diplomatic relations between China and Japan. The show will be Amuro's final gig before taking a maternity break. Earlier this year, she was named domestic artist of the year by the Recording Indus-try Assn. of Japan, with more than 4 million in album sales and 4 milli in singles sales for the year ending Jan. 20. Komuro, who will be appear ing with his new band, Museum produced the three biggest-selling singles in the Japanese market in the first half of 1997, including Amuro's "Can You Celebrate?" He is currently living in Los Angeles following the launch in 1996 of TK News, a joint venture with Rupert Murdoch's News Corp., aimed at developing

Home & Abroad is a bireekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-

Asian artists

### **Bell Rings In Mainstream Exposure**

### Peg Music Artist Carries On Christian Themes

BY LARRY LeBLANC

TORONTO-Given that his father is a federal penitentiary pastor, it's not sur-prising that Steve Bell became a Christian performer. However, the Winnipeg. Manitoba-based singer/songwriter says he didn't intentionally set out to follow that path.

"I never decided to become a Christian artist." says Bell. "It's just that [the Christian sentiment) is what is in my heart, and that comes out in my songs "Romanties & Mystics," Bell's fifth album and his first to be widely available throughout Canada, was released to the Christian marketplace Oct. 1 by Signpost Music, distributed by Christian Marketing Canada (CMC) in Niagara-on-the-Lake, Ontario. The album was also released in the traditional music retail market Oct. 28 by Winnipeg's Peg Music, a division of Oak

Street Music, and distributed nationally by Koch International. Says Steve McCole, president of Christian Marketing Canada, which also distributes the EMI Christian Music Group, Integrity Music, and Provident Music Distribution in Canada, "I'm committed to breaking Steve in Canada and in America. [With this album,) I intend to pound down the doors of the major (U.S. Christian) labels I distribute here to tell them how good he is." Bell's recordings are avail-

able exclusively in Canada "Steve sells extremely well here," says Lando Klassen, owner of the Christian bookstore House of James in Abbotsford, British Columbia, "I like his down-to-earth lyrics [and] creative guitar work. He has a gifted way of com bining the phrasing of his lyrics with his guitar. He also has a tremendous voice. Jim Leek, music director for multi-

ural CJMR Oakville, Ontario, which airs Christian music weekdays, is al a fan. "There aren't many [Christian] singers of Steve's caliber in Canada," he says. "This is a wonderful album. Peg Music released a single, "All For A Loveless Night," to Canadian AC and Christian radio formate Nov 4 Roll has done a video for the track\_his first\_ directed by Terence Orlette which went to Canadian video outlets Nov. 14. Peg Music is marketing Bell as a con-

temporary folk artist, but his Christian music appeal will not be overlook "When people in the secular market hear him, they'll be blown away Gilles Paquin, president of Oak Street Music. "However, he's made it clear he's not leaving the market he's in. He's just looking for a wider market."

According to Bell, his 1989 Signpost debut set, "Comfort My People," has sold 25,000 units to date. Its '89 follow-"Deep Calls To Deep," has sold 20,000 units. "Burning Ember," released in '94, has sold 22,000 units and his '95 Christmas set, "The Feast," has sold 15 000 units

Bell notes that "a high percentage" of his sales have come from selling his

### TO OUR READERS Due to public holidays in France,

French Hits of the World charts are repeated from last week.

albums at his concerts. Only "The Feast" has been nationally available in the Christian marketplace here, and his first two albums were available only at his concerts. The Manitoha-based Riverton and Windflower Distribution handled his recordings until he linked with CMC two years ago.

Bell says his success in the Canadian Christian market has come from having an aggressive grass-roots strategy. People send tapes to each other, and I'm on the phone all the time," he says. "I've got [an infomercial] video we hand out indiscriminately. Whenever I do a concert, we send hundreds of these videos to hand out.

Co-produced by Bell and his partner since 1993, Dave Zeglinski, "Romantics & Mystics" was mostly recorded at

their Signpost Stu-dio in Winnipeg. Among the musi cians supporting Bell are Brent Barkman (piano, synthesizer), Fergus Marsh (bass. Chapman stick), Kevin Breit (guitar bazouki mandolin), Greg Black (drums), and Gilles Fournier (double

Ball records in a maticulous and con trolled manner. On past projects, he would record a bed track of acoustic guitar and vocals and build the track himself with other instruments, like mandolin and electric guitar, before bringing in other musicians to overdub their part in the studio

Bell didn't work in the studio with a hand in the traditional manner on Romantics & Mystics," either. But by first sending his songs to other musi cians and asking them for suggestions on arrangements, he slightly altered how he constructs an album. He sent Barkman demos of six of the album's 12 tunes-"Here By The Water," "All For A Loveless Night," "Alone Tonight, "Can I Go With You," "This Is Love, and 'Keeping Vigil"—to pre-program on a sequencer and later provided Toronto-based Breit with DAT version of several tracks to overdub his parts

"After Brent did the (arrangements) I started working on the tracks on my n on a DASS [digital recorder]," says Bell, "That changed my overall sound and set the tone of the [remaining] tunes. Kevin set the tone on many songs by the sounds he chose. He recorded all his [parts] in his kitchen in Toronto." Of the album's 12 songs, nine were

written or co-written by Bell. "Here By The Water" and "Keeping Vigil" were written by Jim Croegaert, and "Can I Go With You" was penned by Canadian singer Bruce Cockburn, "Bruce more than anybody has allowed me to be able write what's in my heart," says Bell. "He's a Christian, and he's honest that a lot of [life's problems] don't make sense to him. When I first heard him I thought, 'It's O.K. to be honest (in songing) and be a Christian.

Born in Calgary, Alberta, Bell was 5 when his family moved to Drumheller, Alberta, after his father, Alfred, went to work at the Drumheller Penitentiary. When he was 12. Alfred was transferred to Stony Mountain Penitentiary. north of Winnipeg. By his teens, Bell had begun performing Christian-style music with other family members during his father's prison services.

When Bell first began playing guitar at age 8, prison inmates would offer him tips, a scenario chronicled in his song Drumbeller Circle" on the new album Alfred had no reservations about his son mixing with criminals. Says Bell. There's no question that (inmates) represent a lot of ill will, bad choices, and intentional harm. But, as a kid, I was grateful that someone was showing me a G chord. I liked these guys and, being a kid, if they didn't see judgment in my eyes maybe for a brief moment, maybe

A year after Bell left high school, his father was transferred to the Edmo ton (Alberta) Institute, but Bell remained in Manitoba to sing lead with gospel band Brother Love, which, in nearby Steinbach, had been touring Canada for years. But be says performing on the Christian circuit was not what he had envisioned. He left the group after only six months.

they felt like human beings

Bell then moved to Winnipeg and worked at a music store. He started making connections with musicians and briefly joined a couple of rock bands. Then, in '79, he co-founded the acoustic, folk-styled trio Elias, Schritt & Bell Bell's bandmates were Tim Elias (gui tar) and John Schritt (flute, saxopho Although they were popular in Manitobs and performed extensively on the Canadian folk music and university circuits, Elias, Schritt & Bell failed to break through nationally. After the trio folded in '84, Bell was a guitar sideman for the next five years with local coun-try acts Rhonda Hart and Byron O'Donnell, but he says be was unhappy in that role

worked as a school teacher. It was, he says, a "desolate year"; at 29, after more than a decade of performing, he felt like a failure and that he had no future. Bell says he was in bed one night, in a half-dream state, when he felt God speak to him. "It was more like a heat in my chest, like a physical sensation," says Bell, I interpreted the voice saying that [the sideman) time of my life was over. That year the faith of my father came to me. and the Scriptures suddenly made sense to me. I hadn't written a song in six years, and suddenly I was writing one every

In '89, Bell quit performing to raise

his two kida while his wife, Naney,

### MAPLE BRIEFS

On Nov. 11, in celebration of its decade in Canada, HMV Canada released "Ten Years Of Hits," a limited-edition (10 000 units) album featuring 16 tracks. Among the artists featured are Celine Dion, the Tragically Hip, Bush, Sarah McLachlan, Toni Braxton, Whitney Houston, Tom Cochrane, Steve Winwood, and Crowded House. The album is available exclusively at all 93 HMV Canada stores, and proceeds will go to the Canadian Music Therapy Trust Group.



# iViva Los Amigos! BY HOWELL LLEWELLYN

A GALA EVENING in Madrid on Thursday, Nov. 20, marks the launch of the Premios Amigo, the world's first music-award ceremony celebrating achievements by the Spanish and Latin music industries, as well as those of Anglo-European artists. The cru-cial goal of the Premios Amigoorganized by Spain's IFPI affiliate AFYVE with the participation of all Latin American IFPI associations grouped in the Federaciones Latinoamericanas de Producciones Fonográficas (FLAPF)-is to strengthen the ties between the markets of Spain and those of



Spice Girls

Latin America. Which essentially means Spain selling more records in Latin America and vice versa," acknowledges Warner Music Spain president Saúl Tagarro.

"Although we see that as only a first step toward boosting future Latino music sales in Anglo-European markets," adds Claudio Condé, president of Sony Music Entertainment Spain, as the two men explain the goals and plans behind the Amigos.

Tagarro was an early supporter of the Amigo idea when it was first proposed in June 1996, after AFYVE formed its Fundación Instituto Para la Promoción de la Música, the event's official organizer. Condé is the current AFYVE president. Meanwhile, the person to whom the Spanish industry turned to make the Amigo Awards a successful event was Lisa Anderson, who for the past seven years has been executive producer of the Brit

Awards for the British Phonographic Industry. can't really comment on the relationship between the Spanish and Latin American markets, said Anderson, speaking at a Continued on page 74





# And The Nominees Are...

Here are the nominations for 14 prizes to be presented at Spain's Premios Amyo awards to be hald in Madrid on Nov. 20. The awards are distributed within three categories: Spanish, International Listino artists. Albums released in Spain between Sept. 1, 1995, and Aug. 31, 1997, were eligible to nominations this year.

#### SPANISH

Boot Mole Artiet
Padro Guerra, "fan Cerca Da Mi" (BMG Ariole)
Juan Perro, "La Huella Sonora" (BMG Ariole)
Josephe Sabina, "Yo, Mi, Ma, Configo" (BMG Ariole)
Alejandro Sarza, "Más" (Warner)
Joan Manuel Serral. "D'Un Temps D'Un Pais" (BMG Ariola)

Best Female Artist
Ana Balén, "Mirame" (BMG Anola)
Niña Paston, "Entre Dos Puertas" (BMG Ariola)
Rosana. "Lunas Rotas" (Universa)
Inma Serrano, "Cantos De Sirene" (Dro/EastWest)
Ana Torroja, "Puntos Cardinales" (BMG Ariola)

Beet Group
Celtas Corios, "En Estos Días inciertos" (Dro/EastWest)
Elia Balle Sola, "Elia Balle Sola" (EMI Hisparox)
Extremoduro, "Agita" (Dro/EastWest)
Jarabe De Palo, "La Flaca" (Vigripi)
Vargas Blues Band, "Gipsy Boogia" (Dro/EastWast)

Beet Album Beet Album Jarabe De Pelo, "La Flaca" (Virgin) Carlos Norlikz, "A Irmandade Das Estrelles" (BMG Ariota) Rosans, "Lunas Rotas" (Universal) Adejandro Sanz, "Más" (Wriner) Ella Baile Sola, "Ella Baile Sole" (EMI Hispavox)

Boot New Artist/Reveletion
Jarebe De Palo, "La Flaca" (Virgin
Ella Balls Sola, "Ella Balls Sola" (EMI Hisparon)
Monica Naranjo, "Palabra Da Mujer" (Epic:Sony)
Carlos Nuniez, "A Irmandade Das Estralias" (BMC Ariola)
Rostera, "Lunas Rotas" (Inheretas)

#### INTERNATIONAL

Beet Male Artist Beet Male Artlet Beck, "Odelay" (Galfen) Andrea Bocelli, "Romanza" (Polydor) Paul Carrack, "Blue Views" (EM Hispanox) George Michael, "Older" (Virgin) Van Morrison, "The Healing Game" (Polydor)

Torn Bratton, "Secrets" (RuFace/Arista/BMG) Mariah Carey, "Daydream" (Columbia) Celine Dion, "Falling Into You" (Columbia) Gloria Estefen, "Destiny" (Epic) Lise Stansfield, "Lisa Stansfield" (Arista/BMG)

Bost Group

Backstreet Boys, "Backstreet Boys" (Virgin)
The Corns, "Forgheen Not Forgotten" (Oro-EastWest)
Jamiroqual, "Travelling Without Moving" (Sorry)

Cests, "Be Here Now" (Columbia Sorry)

Uz, "Pop" (Island)

The Corrs, "Forgiven Not Forgotten" (Dro/East West)
Celine Dion, "Failing Into You" (Sony)
Oasts, "Be Here Now" (Columbia/Sony)
Texas, "White On Bionde" (Mercury)
U2, "Pop" (Island)

Dee t New Artiet/Reveletion
Andrea Bocelli. "Bomanza" (Polydor)
Hanson. "Mmmbop" (Mercury)
Nek." Nek!" (Warner)
No Doubt, "Tragic Kingdom" (Universal)
Spice Girls. "Spice" (Virgin)

#### LATINO

Beet Male Artiet Ricky Martin, "A Medio Yvis" (Columbia/Sony) Lus Miguet, "Nada Es Igual" (Warner) Pablo Milanés, "Pisgarias" (Manzana Discos) Sivio Rodriguez, "Dominguez" (Fonovicas Compay Segundo, "Antologia" (Dro/East West)

Beet Female Artist Beet Feirn ole Artiet Gloria Estefan, "Abriendo Puertas" (Epic) Marisa Morata, "A Great Notes" (EMI) Amparo Sandino, "Punto De Partida" (Dro/EastWest) Shakira, "Pies Deceators" (Columbia) Chavela Varges, "Somos" (Warner)

Best Croup
Café Tacuba, "Avalanche De Éxitos" (Warner)
Donato Y Esteñano, "Entre La Linea Del Bien..." (Epic)
Pimpinela, "Pasiones" (Polydor)
Skarik, "O Samba Pocona" (Sory)
La Vijeja Trova Serfiaguera. "Hotel Asturias" (Nubenegra/Alia)

Beet Album Glora Estetan, "Abriendo Puertas" (Epic) Ricky Martin, "A Medio Wvir" (Columbia) Luis Miguel, "Nada Es Igual" (Warner) Luis Miguel, "Romances" (Warner) Amparo Sandino, "Punto De Partida" (Dro/EastWest)



#### PREMIOS AMIGO

September press event in Madrid, where the Premios Amigo was formally launched. "I'm here to provide a framework for the event that will work."

Anderson says that organizing the event is chaotic but fun—which could define just about anything arranged in Spain. "This grew organically out of an original conversa-tion in which AFYVE said to me, 'You do the Brit Awards in the U.K.—what can you do for us here?'

"So I've brought along the skeleton of an idea of how such a ceremony should be held, from how to vote, to how to maximize TV coverage. It will be quite a complex show to run, but as a celebration of the music industry [in the Latino world] it should be very enjoyable." Condé and Tagarro are confident that Amigo is the

biggest move yet toward the Spain-Latin America integra-tion long sought by all parties. "Both sides will benefit from increased creativity, but we expect Latin America to





From left: Claudio Condé and Saúl Tana

benefit from greater sales here for reasons of size and variy," says Condé. "After all, it's an entire continent." Condé himself is Brazilian and points out that Brazil is

now the world's sixth-largest music market, according to IFPI figures, while Spain is the federation's 11th-biggest market. Mexico and Argentina also are growing intermit-tently, not to mention sales in the U.S. Latino markets.

# GOING WITH THE LATINO FLOW

But Tagarro points out that the contemporary flow of Latin repertoire into Europe began in the early 1990s with the massive success of Dominican Republic merengue star Juan Luis Guerra in Spain (as well as Holland, where he also reached No. 1). "However, five years ago there were still almost no non-Spanish Latino artists on the Spanish charts," he recalls.

At the beginning of October, AFYVE's top 40 album charts included Mexico's Luis Miguel (200,000-plus sales after eight weeks on the charts), Cuba's Pablo Milanés (three weeks), Argentina's Andrés Calamaro (four weeks), Puerto Rico's Ricky Martin (400,000-plus sales after 62 weeks), Santana (50,000-plus after 19 weeks), Julio Iglesias (600.000-plus after 47 weeks) and Colombia's Carlos Vives (three weeks).

Carlos Santana? Julio Iglesias? So, when is an artist con-sidered 'Latino', if he or she is American—or even

Spanishr
"In my opinion, Gloria Estefan, Carlos Santana and Jon
Secada are Latino artists, even though they may have lived
almost all their lives in the States," argues Tagarro. "If they
make albums in Spanish or with a clearly Latino sound listen to Santana more than 20 years ago-then they are Latino artists.

He and Condé agree the case of megastar Julio Iglesias is borderline, because he is defined by his army of Spanish fans as Spanish despite his years living in Miami. But there can be little doubt that his son, Enrique, although born in Spain, is a 'Latino' star. Indeed, Spain was one of the last Spanish-speaking territories he conquered—he left the charts in September after 32 weeks and sales of 200,000plus units.

## OFFICIAL RECOGNITION

A year ago, there were no full-scale music-award events in Spain. The Premios Ondas, awarded by Radio Barcelona and the Grupo Prisa media group, devoted 25% of its prizes to music stars beginning in 1991, but has remained primarily an event for the radio, television and film industries

In April this year, the influential authors' society SGAE and the artists' association AIE jointly organized the Premios de la Música, which was then the biggest ever of its kind and for Spanish artists only, except for one token Latino award won by Gloria Estefan.

The Premios Amigo will include nominees in four Latino categories, five Spanish categories and five international categories. Another difference is that the Premios de la Música winners were voted by SGAE music members and those of AIE, while a nearly 2,000-strong jury of industry experts will vote for the Amigo winners, including media representatives, DJs, radio music programmers, music retail outlets and AFYVE members—in short, those who make the music and those who promote and sell it. Being judged are all records released in Spain between Sept. 1, 1995, and Aug. 31, 1997.

Barcelona's dance-based indie labels are also excited about the Premios Amigo event, with Blanco Y Negro president Felix Buget describing it as "a hugely important awards event-the first real awards ceremony, in that it will reflect accurately what is happening on the street, what labels and shops sell, what people listen to, what they buy and so on.

Buget says that 95% of Blanco Y Negro's product is marketed in North and South American Latino markets. "This is the first time an attempt has been made to link the Spanish and Latino markets so closely," he comments. "For example, one of our pop/dance acts that is very big in the U.S. Latino markets and Latin America is A Las Diez En Casa (At Home By Ten), and this ceremony can only help new acts of this sort

Buget says Barcelona is not seeing the Premios Amigo as "a Madrid thing by the multinational labels based there, explaining, "We are all involved. 1, for example, am a member of the AFYVE management committee."

A major competitor in Barcelona is Max Music, which A major competutor in Barcetona is max music, which has operations in Miami, Puerto Rico, Hollywood, Mexico, Germany and Portugal. "We are 100% owned by Spanish capital but are now Spain's leading multinational label." says Max president Miguel Dega. "Of course, something like the Premios Amigo was long overdue and we welcome

Sony's Condé admits that, this year, logistics meant that the FLAPF members will not get a vote, but expects them to be included in future years. Numerous executives of the record companies that comprise FLAPF are expected to attend this year's event.

#### THE MORE THE BETTER

The leap from no awards to two separate major events in seven months could have caused a hint of rivalry, but spokespeople for both ceremonies are keen to stress that "the more 'premios' the better—they all boost sales." Which of course they do. There are several literary awards in Spain that all push up sales, for the winners at least, and there is no rivalry between them.

However, SGAE executive president Teddy Bautista does wonder why, if AFYVE members were so keen to promote themselves in Latin America, they were not present at September's first-ever MIDEM Latin American And Caribbean Music Market in Miami. He points out that SGAE, which has some 41,000 mem-

bers, including several hundred in Latin America, has been present at every major music conference in the world this decade and had the third-largest stand at MIDEM Latino. "But, of course, we welcome any attempt to promote Spanish and Latin American music, such as Premios

Spanish and Laun American muse, such as Frennes
Amigo, and I only hope they want to sell good music, not
just any old music that happens to be in Spanish," he states.
"The Latino market is changing and growing quickly and offers some of the most amazing talent in the world. Bautista is more optimistic about the future of Spanish Latin American integration after MIDEM Latino. "The

panorama is good, and many people wanted to speak to SGAE about the situation on either side of the Atlantic." MORE IMPORTS THAN EVER

He says there are three important developments in the flow of talent between Spain and Latin markets on the eve flow of talent between spain and Laun mankers on any ere of the 21st century: the strength of local repertoire in most Latino countries, including, of course, Portugal and Brazil; the economic stability now beginning to take root in Latin America; and the fact that most majors have set up Latin American divisions, even though they are based in Miami.

At press time, just three of the eight live acts for the Amigo ceremony had been announced. The Spice Girls will be opening with one song from their new album, 'Spice World.' Also performing are Warner Music Spain crooner Alejandro Sanz and DDD/BMG Ricordi superstar Eros Ramazzotti from Italy. Another Warner Music Spain star, singer/actor Continued on page 80



# SPAIN'S Nº I INDANGEMUSIC

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#### ECONOMIC WATCH

Currency: Spanish peseta Exchange rate: \$1 = 149 pesetas GDP in U.S. dollars (1994): \$14,849 billion Inflation rate (July 1997): 1.6% Unemployment rate (August 1997): 12.38%

#### SALES WATCH

Average wholesale album price: \$13.00 Average virolesale album price: \$ 21.50 Mechanical royalty rate: 9.3% Sales tax on sound recordings: 16% Unit sales (first six months of 1997): 27.53 million Change over same period previous year: 10% Per capita album sales (1996): \$14.9 Piracy level: 2% of units CD-player household penetration: 50% Platinum alhum award: 100,000 units Gold album award: 50,000 units

# MEDIA WATCH (key promotional outlets)

Los 40 Principales—Top 40 radio network, 2.6 million listeners daily Cadena DIAL—Spanish language radio network, 1.8 million listeners daily

Cadena 100—radio network with 1.1 million listeners daily M-80—radio network with 776,000 listeners daily "Los 40 Principales,"-midday top 40 TV show, on Canal

Plus Spain, reaching approx. 1.5 million homes Plus Música—music television, on Cable Satellite Digital system, reaching approx. 150,000 homes MTV—music television, also on Cable Satellite Digital

Sol Música—music television, on Via Digital system Tentaciones—Friday supplement to El País daily newspaper, with 480,000 circulation

RETAIL WATCH (key retail outlets) El Corte Inglés-70 department stores

Madrid Rock—five stores in Madrid Sevilla Rock—one store in Seville Virgin—two megastores and seven additional outlets FNAC—three stores

#### CHART WATCH

Top-Selling Albums: January-September 1997

Spice (Virgin)—Spice Girls Lunas Rolas (MCA)—Rosanna Arbelo Elia Baila Sola (Hispavox)—Eila Baila Sola

Backstreel Boys (Jive) - Backstreel Boys Tango (Columbia)-Julio Iglesias Mirame (Ariola)-Ana Belen Corazon Indomable (Producciones)—Camela

(Capitol)—Crowded House

Tragic Kingdom (Interscope)—No Doubl Reoccurring Dream: The Very Best D1 Crowded House

10) Hasla Luego (Dro)—Los Rodriguez

Top-Selling Singles; January-September 1997

Don'l Cry For Me Argentina (Warner Bros.)—Madonna Barrel Of A Gun (Mule/EMI)—Depeche Mode Blood Dn The Dance Floor (Epic)—Michael Jackson Falling in Love. (Columbia)—Aerosmith Lave & Respect (Dance Net)—Super T & The Party

Child (RCA)—Mark Dwen I'll Be Missing You (Bad Boy/Arista)—Pull Daddy & Faith

Evans Featuring 112

Old Belore I Die (Chrysalis)—Robbie Williams
D'You Know What I Mean? (Creation)—Oasis
Everybody (Backstreet's Back) (Jive)—Backstreet Boys

TRADE CONTACTS IFPI national group: AFYVE Mechanical-rights society: SGAE

Performing-rights society: SGAE for writers, AGEDI for producers

Music publishing associations: OPEM for international publishers, AEDEM for Spanish publishers. Source: IFPL INEM, ALEF MB'AFTLE, Masse & Media and Billio



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# SONY MUSIC ENTERTAINMENT SPAIN SALUTES THE AMIGO AWARDS AND OUR NOMINEES.



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GLORIA ESTEFAN

MEJOR GRUPO INTERNACIONAL

JAMIROQUAI

OASIS

MEJOR ALBUM INTERNACIONAL

CELINE DION

DASIS

MEJOR SOLISTA MASCULINO LATINO
RICKY MARTIN

MEJOR SOLISTA FEMENINA LATINA
GLORIA ESTEFAN
SHAKIRA

MEJOR GRUPO LATINO

DONATO & ESTEFANO SKANK

MEJOR ALBUM LATINO

GLORIA ESTEFAN
ABRIENDO PUERTAS
RICKY MARTIN
A MEDIO VIVIR

MEJOR ARTISTA REVELACION ESPAÑOLA

MÓNICA NARANJO

# Sony Music International

LOS RESULTADOS SE MARÁN PUBLICOS EL 20 DE NOVIEMBRE DE 1997 EN LA GALA DE LOS PRIEMIDS AMIGO, QUE SE CELESIARÁ EN EL PALADIO MUNICIPAL DE CONGRESOS DE MASIRO, RICINTO FORAL JUAN CARLOS L THE AMIGO AMPAD LOGO AND TROIPHY WERE CORTATO SY MANTE MASIRGAL. Artist: Esclarecidos Album: "5658" Label: GASA Distributor: Dro/EastWest Publisher: Warner Chappell Manager: Plastic Booking Agent: Plastic



If may be perceive to start this list with the final album of La group that spit up this year after more than 15 years of excellence, but 36565—which refers to the number of days launch pad for a future collaboration between the band's singec Cristina Lino, producer Suos Sau (surely the best in manional product manager and co-bourder of the indie label CASA. The new group, Lilo, is a story for the future. Excluredion, which means, "distinguished" or "outstand the start of the story of the start of the story of the start of the start of the story of the start of the story of the start of the start

Artist: Ketama Album: "Konfusión" Label: Mercury Distributor: PolyGram Publisher: Antonio, Juan a Insemi Carmor



Filter hore than it years of critical actains but comoff mercial infelience, New Flamenco joineers Ketama finally scored a sales hit in 1995 with 'De Aki's A Ketama,' moring some 500,000 units. Havaing comolidated their home base, the three Gypsies—swo brothers and a cousin brought up on flamenco—took great care over "Gonfusion." Following its September release, there were plans for extensive crossover promotion. Some of the group's nost models recording have involved crossial collaboranost. The control of the control



# Critic's CHOICE

Who are the most notable acts on the Spanish music scene this year? Billboard correspondent Howell Llewellyn offers his picks.

tradition. Uruguny', elicitor, singeriongrafter Jong. Devider worse the lyvis for "Karts Randon Letter Song," Cuban "new trova' couple Gerna Y Pavel singe "Espirita, Michael Gerna Y Pavel singe "Espirita, Michael Gerna y Pavel singe "Espirita, Graphy Spirit," while Algeria's prince of rai music Kladed sing in Avalic on "El Ossis De Los Dosses (Dassi Ossis Spirita) post of the Spirita Spirita (Spirita) and Spirita Spiri

Artist: Alejandro Sanz Album: "Más" Label: Warner Music Spain Distributor: Warner Music Spain Publisher: Alkazul S.L. Manager: R.L.M. Booking Agent: R.L.M.



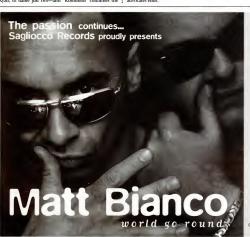
Casual glance at—or listen to—Alejandro Sanz and you Amight conclude that he was another good-looking com-petent crooner in the Italian mold. But there's a Spanish saying that says, "Tell me who you hang out with, and I'll tell you who you are." And the word is that Sanz is both cool and dynamite at the same time. His Spanish guitar playing is enjoyed by Gypsy flamenco monsters of the genre, he drives hotel guests mad on tour playing sax till the early hours in his room, and he tinkles the piano when-ever he can. He writes every note and lyric of all his songs—and his records have sold more than 1 million units worldwide, according to Warner. "Más (More)" is Sanz' fourth album, and it sold 300,000 in three weeks in Spain alone after its September release. OK, it was recorded in Milan and Rome with mostly Italian musicians, apart from pre-eminent Spanish flamenco guitarist Vicente Amigo and Brazilian percussionist Rubem Dantas, and Sanz mind the allusion to his Italian counterparts. But "Más" is a "Latino" album. It's rumba, ballads, rock, flamenco and bossa nova. In Madrid, you are as likely to find Sanz playing at a semi-secret Gypsy flamenco party at dawn as on a concert stage. This is a powerful album from an intriguing

Artist: Enrique Morente & Lagartija Nick Album: "Omega" Labei: El Europeo-Música Distributor: Karonte Records Publisher: Detursa Manager: Juan Verdú Booking Agent: Raúl Comba

musician.



<sup>9</sup>his is possibly the most colosal flamenco album of the New Ear, formerly known a New Flamenco. Morense is 52 and a classic exponent of pure flamenco, yet he is worshiped by the discretionary, leather-jacketed rock crowd. And that began before "Omega" was recorded with Lagartija Nck, a thrash-metal hand from Enrique's home city of Granada. Yes, thrash-metal. And it works perfectly.



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# FLAMENCO FUSION



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Nek

Luis Miguel

Chavela Vargas

# Felicidades Amigos

Warner Music Spain felicita a sus artistas nominados en la 1º edición de los premios AMIGO: ALEJANDRO SANZ, CHAVELA VARGAS, LUIS MIGUEL Y NEK MEJOR SOLISTA MASCULINO ESPAÑOL: Alejandro Sanz MEJOR ALBUM ESPAÑOL: "Más" (Alejandro Sanz) ARTISTA REVELACION INTERNACIONAL: Nek MEJOR SOLISTA MASCULINO LATINO: Luis Miguel MEJOR SOLISTA FEMENINA LATINA: Chavela Vargas MEJOR ALBUM LATINO: "Romances" (Luis Miguel) MEJOR ALBUM LATINO: "Nada es igual" (Luis Miguel)





#### CRITIC'S CHOICE Continued from page 78

The project was born in Madrid in 1993, when Morente met Leonard Cohen. Apart from things musical, both share a devotion to Federico García Lorca, the Granada poet/playwright murdered by fascist sympathizers of General Franco days after the outbreak of the 1936-39 Spanish Civil War. Cohen had already recorded an Englishlanguage version of a García Lorca poem, "Pequeño Vals Vienés" (renamed "Take This Waltz"), on the 1986 compilation "Poets In New York," and Morente sines it in the original version to Lorca's music. Two other Cohen songs are included, "First We Take Manhattan" and "Halleluvah No. 2." But more than anything, this complex work is Morente's personal vision of Lorca's poetry, especially his 1929 "Poet In New York," published after his first U.S visit. With Lagartija Nick as his collaborator, Morente's path is new and surprising, traditional and modern, classical and avant-garde.

Album: "Devil Came To Me" Label: Subterfuge Records Distributor: Surco sher: Warner Chappell Manager: Carlos Mariño king Agent: Carlos Mariño



Madrid sisters Cristina (singer, guitarist) and Amparo Spanish alternative-pop scene—as well as the first indie group to be awarded a gold disc (50,000 sales) by the authors' society SGAE, for "Devil Came To Me." The album is now close to platinum (100,000 units). The sisters sing their down-the-line, guitar-driven hard rock in English. They never drink or take illegal substances, and, despite their unprecedented success, they work in their mother's clothing shop during the day. Once they had sold some 20,000 units, they and their tiny label, Subterfuge Records, were being courted by the majors. But they say they are not interested in being seduced by multinationals that do not understand the alternative market. "Devil Came To Me" is fine, strong, but oddly conventional. Dover is a bizarre phenomenon that has kept alive the debate over whether Spanish pop-rock bands should sing in English. In their case, the answer is self-evident.

Artist: Amparanoia Album: "El Poder De Machín"

Abbin: El Pouci De Bounni Label: edel/Facedown Distributor: edel Publisher: Warner Chappell Manager: Amparanoia Producciones a Agent: Amparanoia Producciones





not pop-rock, but a cultural potpourri celebrating Latino

bum: "Coplas De Madruga" Label: El Europeo Música Distributor: Karonte Records Publisher: SGAE Manager: Vertical Producciones **Booking Agent: Vertical Producciones** 



This is only Martirio's fifth album in 11 year emerged from her native Seville with "Estoy Mala (I'm Bad)" in 1986. Maribel Quiñones, her real namé, has never ceased to be unique, intelligent and polished. "Coplas De Madruga (Dawn Coplas)" is her most serious work to date, Madruga (Dawn Loplas) is her most serious work to date, a collaboration with flamenco-jazz plainist Chano Dominguez aimed at drawing the southern Spanish "copla" song form away from its folklore constraints and recognize its artistic merit. The "copla" is usually associated with the golden age of Spanish song 50 years ago, but Martirio shows us that this distant relative of flamenco does not have to be confined to Saturday-evening family-variety TV shows. Martirio's sharp and ironic wit is overshadowed here by a delicate treatment of an authentic southern Spanish art form that had largely fallen into the kingdom

Artist: Willy Giménez Y Chanela Album: "Cosa De Sabios" Label: Bailanta Records Distributor: Alía Discos
Publisher: Warner Chappell
Tumbao Manager: Sauma I. Tun no Agent: Sauma I. Tumbac



Cinger Willy Giménez was just Ol4 when he and his four cousins, who form the backbone of Chanela, burst onto the scene in 1992 with their debut album, garnering critical acclaim and an award from a leading music magazine. This year, the Gypsy family that comes from the unlikely setting of Huesca, a town in the Pyrenees foothills of northern Soain, has reduced its flamenco input, and persuaded Cuban, Argentine and Uruguayan musicians to guest on "Cosa De Sabios (A Question For The Wise)." The result is an acceptable blend of Gypsy and Latino rhythms. Being so far from where Gypsy music has its roots in southern Spain is probably a disadvantage, but the new album of varied rumbas should set the record straight.

Artist: Boikot Album: "La Ruta Del Che" Label: Boikot Distributor: BOA Músic Publisher: Producciones B.K.T. Manager: V.O.



uring 1997, and especially around the 30th anniversary were numerous musical events in Spain commemorating the Argentine-Cuban revolutionary. At the same time, but not directly linked politically, was a growth in the number of self-managed bands that are utterly independent and organize all their own affairs. One such Madrid-based group is Boikot, whose members admit they were not aware of the anniversary when they first conceived an album in 1996 called "La Ruta Del Che (Che's Route)," which will include a CD along with a video and a book based on concerts in Cuba, Mexico and Spain. Boikot's music is a fierce, self-confident, punk derivative. The group triumphed in Havana during an international youth and student festival in August. Young Cubans had never seen or heard anything like it. Why Che's route? "We chose Che because we think everybody has it in themselves to seek their own destiny. That's all, " says group leader Alberto Pla.

Artist: La Barbería De Sur Album: "Algo Pa Nosotros" Label: Nuevos Medios Distributor: Nuevos Medios Publisher: Ediciones Nemo



Manager Okapia
Booking Agent: Okapi
2 yith its fourth album, the Gypsy flamenco band La
W Barberia De Sur (The Barber Shop Of The South) has shaken off the shadow of Ketama. While moving toward jazz and poetry instead of the salsa leanings of Ketama, the three permanent members of La Barberia are joined by a combination of musical giants, led by flamencojazz exponents Jorge Pardo (sax and flute), Carles Benavent (bass) and Chano Domínguez, as well as guest Description of the Description o New Flamenco, very Spanish, pop album with thick Latino layers—particularly a Cuban influence. Morente's contribution is on a García Lorca poem written in Cuba on the poet's way home from the U.S. in 1929, called "El Poeta Llega A La Habana (The Poet Arrives In Havana)," and put to music by Paquete, Negri and David (Barberia). This album is like a gift that should open the doors of the major labels, after the favors received from Nuevos Medios' owner Mario Pacheco (who was also the first person to sign Ketama early in the '80s).

#### PREMIOS AMIGO

Continued from page 74

Miguel Bosé, will be liosting, and the stage is being designed by Bill Lazlett, who is well-known for his work with the Rolling Stones, Rod Stewart and the Spice Girls.
Tagarro makes the point that AFYVE's commitment to

Latino integration was clear from the start, when it was decided to have three award sections and not to include Latino winners in the International section, as had been the case in previous award ceremonies in Spain. Condé says the reaction from Latin American FLAPF

residents has been excellent. "They sense, as we do, that this could be the start of a new dimension of relations and a strengthening of Spain's status as a bridge linking Europe to Latin America. Tagarro comments that the 50-plus labels that belong to AFYVE had discussed Spanish music in Latin America.

and "we think there is much more room for greater crossover in what are fast-growing markets He stresses that Spain is very open to music from outside Spain. "This is one reason attempts to impose radio quotas here as in France have never got off the ground," he

recalls. "The AFYVE charts have a diversification of sounds, and the Spanish market has been nurtured thanks to the lack of quotas and regulations. Culture today is global, and protection makes for bad business. Tagarro gives further examples of the closer inter-

relation between Latin America and its 'Mother Land' not surprising if you consider the linguistic, historic and "Whenever there is a major musical event in Spain-the

Premios Amigo ceremony, for example—it is always cov-ered as a big story by the Latin American foreign press cor-

respondents based here. In September, we launched Alejandro Sanz's new album in Mexico City, not in Spain, and the event was covered from there by the Spanish press," adds Tagarro. ess, adus ragarro. Spain is different" is a slogan used to boost tourism in what is now the world's second-largest tourist market. Well, just to press home the point, the president of the

Premios Amigo honorary committee is the Infanta Pilar de Borbón y Borbón, the sister of King Juan Carlos The reason? Each of the 2,000 guests at the black-tie ceremony must pay 10,000 pesetas (\$67), and the money w go to the Spanish charity Ayuda en Acción (Help In Action), of which the Infanta is president.

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# **Merchants** Marketina RETAILING DISTRIBUTION DIRECT SALES HOME VIDEO ENTER ACTIVE ACCESSORIES

# Indie Label Starts Out By Selling Direct | Liquidator DV&A Faces The

Company Sees A Niche In Children's Music Market ■ BY FRANK DICOSTANZO ny's proximity to the Tappan Zee the same thing by using clever

NEW YORK-With its first release

in band, start-up label Hokanzee Records is taking its own path to success-going directly to the con-

Touting a catchy toll-free number, (888-654-TUNE)



a state-of-the-art World Wide Web site, and a major radio and print advertising cam-paign, the Nyack, N.Y.-based jazz label is targeting the children's

msrket via an educational album titled "What Do You Know, The release, which was written, produced, and performed by the abel's co-founder, Jeff Stambovsky,

# aspires to introduce kids to such HOKANZEF

diverse, sophisticated topics as antibiotics, gravitation, and photosynthesis; people like Thomas Edi-son, Albert Einstein, and economist John Maynard Keynes; and even features a salute to the apostrophe-all amid a backdrop of acoustic jazz and playful vocals. Targeting major cities across the

U.S., ads are scheduled to air on such stations as WCBS New York, KNX Los Angeles, WBBM Chicago, WFAN New York, WQEW New York, WAIT Chicago, KLAC Los Angeles, and WDBF West Palm Beach, Fla. Publications will include The New York Times, JazzTimes, Home Education, American Spectator and The Wall Street Journal The album will be available in CD (\$14.98) and cassette (\$9.98).

Although circumventing traditional distribution channels and most retail chains is an aggressive move for the label, taking that initial step, says company president Patrice Soriero, "will give us the element of control over the product that we feel is necessary to reach our market '

"In the process," she adds, "the label will be able to establish its name in the minds of consumers while building a reputation for quality product."

That could even extend to family values, as Stambovsky and Soriero are married. In fact, the label's name is an anagram of the names of their two children, 3-yesr-old Noah and 6-year-old Zeke, Hokanzee's logo, which is in the shape of a bridge, is also a play on the compa-

So far, creating the album and launching the label has been a labor

of love, say the couple, who togeth-er bring a wealth of business experience to the endeavor. Stambovsky



recently left a high-profile, 20-year career on Wall Street to devote himself full time to writing and recording for children, and Soriero is the nder and former artistic director of Steps, one of the largest dance companies in the world.

Aware of the risks endemic to the music industry, Stambovsky feels privileged to be able to invest in a project that's close to his heart. "As a child, I loved to play Allan Shermen's records because the names and places that he'd sing about would always pique my curiosity," he recalls, adding that he hopes to do

lyrics about people who have shaped the world and educational concepts set to original jazz tunes and sung in the style of American popular

And while the children's market is heavily weighted in favor of giant competitors like Disney, BMG, and Sony, the couple feels there's always room for a quality product. "Com panies like Disney do some great work, but even they don't fill every category in a child's listening li-

brary," says Soriero. "Either there's no market for our type of product and that's why it hasn't been done before, or there's a huge demand waiting to discover it," says Stambovsky. "We're bet-ting on the huge demand." Further. he continues, because the album combines jazz, American pop standards, and education, it should appeal to parents and grandparents alike who want to get their children and grandchildren interested in the style of music that they like as well.

In addition, the album's music is reinforced at the label's Web site (www.hokanzee.com), which offers everything from sampling to a unique sing-along. As the music plays, children are guided through a song's lyries by following a bounc-ing head "that just happens to be an image of Jeff," notes Soriero. Naturally, packaging and design

(Continued on page 87)

# **Future With Its Own Label**

■ BY FILEEN FITZPATRICK

LOS ANGELES-After more than 10 years of buying and selling other people's product, used tape llquidator DV&A has begun distributing its own

Under the label Multimedia Home Video, the Clearwater, Fla.-based company has released three titles and



has six scheduled for the first quarter of 1998 "There's a lot of pressure on previously viewed guys like us with more

and more movies being released at sellthrough," says DV&A CEO Ben Kugler. "Our profits have never gone down, but when you look at the business three or five years down the line you can see the handwriting on the

Kugler says suppliers have made it easier to purchase new video product by offering lower prices and 60-90 day billing. DV&A, like other used tape companies, isn't as generous and requires its accounts to pay cash on

To expand the business beyond selling used tape to video retailers, the company has branched out to sell to public libraries and racks product for supermarkets and mass merchants. But Kugler says becoming a rightsholder is the company's "future expan-Instead of calling the company DV&A Home Video, Kugler says the

division had to be viewed as a separate "DV&A is perceived as a liquidator, and creating the Multimedia Home Video name was essential," he say The name was taken from Multi-

# WUTLIWEDIY

media Corp., which is the holding com-pany for DV& A. The holding company also bas businesses that buy and sell videogames, CDs, audiocassettes, and CD-ROMs The company also operates two dis-

count stores in Clearwater under the name Movies, Games, & Music. The stores carry "anything movie related," including clothes and other licensed merchandise. "We skim off some of our liquidation product and are able to sell it in the stores for less than any Wal-

Mart or Kmart," says Kugler. For the new video division, Kugler says the company isn't looking to specialize in any one genre. Its first release was "Rescue 911." a

reality-based program culled from the television show, which shipped 50,000 units, Kugler says.

Follow-up titles include "Finding & Enjoying Your Favorite Cigar," which hit stores Oct 14 priced at \$14.98, and "Robin Leach Reveals Lifestyles Of The Rich And Famous," also released Oct. 14 at \$14.98 "Crime Safe Kids," due in stores

Jan. 6, is priced at \$14.98, and "The Tales Of Waterville," a computer animation video, is set for a Jan. 20 release and priced at \$19.95. "In The Name Of Love," a series of

true-life love stories hosted by Rachel Ward, will be released Jan. 13 on two 60-minute tapes, priced at \$19.95 for the set.

Other upcoming titles include "Extreme Disasters," which covers all the major natural disasters of the century, such as the San Francisco earthquakes of 1906 and 1987. That title is due next spring. Multimedia has obtained the rights

to six hours of "The Ed Sullivan Show." which will be released as a four-tane set priced at \$34.95. The release will coincide with the 50th anniversary of the show's first airing. Another 1998 highlight is "One Sur-vivor Remembers," the 1996 Academy

Award-winning short documentary other SKUs that you have to shoot for

some kind of uniqueness," says Kugler. The company plans a minimum of 18 (Continued on next page)

# Deftones Make Noise Via Online Promo Web Build Earns Maverick Act Strong Chart Bow

#### ■ BY DOUG REECE With limited venues to expose the But that, says Maverick head of

LOS ANGELES-When "Around The Fur," the latest album from Mayerick Records' hard rock act the Deftones, bowed at No. 29 on The Billboard 200 last issue, it represented a triumph for the



on two fronts First and foremost, it was the fruition of three years spent promoting and building a fan base for

the band, whose last album, "Adrenaline," peaked at No. 23 on the Heatseekers chart. It also marked the label's successful effort to get the word out on

an act that bad minimal radio play and performed only a handful of U.S. live shows in September and An integral part of that success and one that is becoming more and more of a reality for every record company-was the label's online act, Maverick initiated an aggressive Internet campaign to announce



the arrival of "Around The Fur." In August, prior to the album's street date, the band's World Wide Web site (www.deftones.com) was revamped to announce the release. By the middle of September, the site had evolved to include more standard elements, such as news groups, chat rooms, and a bulletin

new media Dave Neupert, was a fraction of the total game plan.

We kept it really small and community-based," he says. "That was the anchor that we wanted to use. and all the while we were setting up our online campaign to blanket the Web over September and October. My goal was to impact first-week sales and show that the Web could have an effect.

While the Deftones' first-week success ia significant, Neupert acknowledges that speculation about the ultimate impact of Internet promotions on retail sales remains high. "I know a lot of the comments

about cybercasting and other things say that you're preaching to the con-verted, but what about keeping the converted happy and drawing them into the store?" be says. "We know 220,000 people bave the first record, and we want to make sure they get the second record. To do that today, (Continued on page 88)

BILLBOARD NOVEMBER 22, 1997

## **Universal To Beef Up Its TV Soundtrack & New Age Profile Via Sonic Distribution Deal** in September, and the two companies are in the process of hammer-

ing out when the Narada catalog

will move over from Universal to

Universal VP of sales for affiliat-

ed labels (U.S.) Rod Linnum savs

that the company began negotiating

with Sonic before Narada's new deal

This is a growing field, and we

EM1 Music Distribution

with Virgin.

#### BY EILEEN FITZPATRICK

LOS ANGELES-In a quest to build its presence in the new age and TV soundtracks business, Uniwest Music and Video Distribution has inked a distribution pact with West Hollywood, Calif.-based Sonic Images

Under terms of the deal. Universal will act as the label's domestic sales agent, while Sonic will retain marketing functions (Billboard Bulletin, Nov. 3). Sonic, which also markets new



age music under the EarthTone Records label, is expected to ink a European distribution deal with Universal as well, says Sonic owner Christopher Franke, a former member of Tangerine Dream.

Previously, Sonic was distributed by Independent National Distributors Inc. in the U.S. and by independents in Europe, Asia, and

South America. The deal fills a soon-to-he void at Universal, which will lose distribution of new age label Narada next

Narada was purchased by Virgin



don't want to miss a beat," says Linnum, "But we're not doing the deal with Sonic to replace Narada." Universal distributed Narada for a FARTHONE

Sonic's best-selling titles include the soundtrack from the syndicated television series "Babylon 5." Since its release in April 1995, the album

has sold 17,000 units in the U.S., according to SoundSean. On Tuesday (18), Universal will release eight new titles from the series on CD, priced at \$15.98 and

The 6-year-old label is in the expansion mode, and limited opportunities in the independent distribution area prompted the move to a

major, says Franke. There's a bottleneck in independent distribution now, and it's hard to get price and positioning st retail," says Franke, "You need a

partner to get those things. He says that the label is planning to increase its release slate from 48 titles this year to 60 in 1998.

The label also intends to increase its staff by 40% over the next year, Franke adds.

"We have bigger plans and are on mission to become a major force in this area of music," says Franke. In addition to its experience in

#### EXECUTIVE TURNTABLE

York names Seott Sehiller VP of advertising and sponsorship sales. He was VP of advertising and partnership marketing at Sony Online Ven-

NTN Network in Carlehad Calif promotes Gerald Sokol Jr. to CEO. He will continue his duties as president.

DISTRIBUTION. M.S. Distributing in Anaheim, Calif., appoints Sam Donaldson branch manager. He was account business manager at Ruena Vista Home Video.

ORGANIZATIONS The Video Software Dealers Assn. (VSDA) in Encino. Calif. promotes Lana Westermeier to national coordinator of Fast Forward to End Hunger and names Audree Augustus assistant controller, Olga Brontstein graphic artist, Carla Catalano accounts payable staff accountant, Jane Flogeneral counsel, and Bill Lundeen manager of information systems. They were, respectively, assistant to the senior VP/general counsel, controller at Village Road Show Pictures USA, an inde-



Orion Pictures. VSDA's Fast Forward Foundation in Encino names Scott

Arbuckle, Ron Berger, David Bishop, Jeff Bridges, Monte Factor, Heather Goodman Neil Koenigs. burg, Kris Larson, Harvey Walker, Wayne Mogel, Jeff Pederson, Michael Robataille, Jack Valenti. Gary Ross, Jeffrey Eves, and Mark Fisher directors. Bishop, Eves, Fisher, and Ross were officers.

selling new age music, Linnum says, Universal has a track record with television soundtracks.

Under the MCA label, the company has distributed soundtracks from "thirtysomething," "Miami Vice," and "Northern Exposure.

Television shows have a shorter shelf life than a film soundtrack and they don't last as long on the charts," says Linnum, "But with the right show, television soundtracks

can be just as big as film soundtracks." On Nov.



Universal delivered Sonic Images' soundtracks from "Lois & Clark: The New Adventures Of Super-

man," "Poltergeist: The Legacy," and "Chicago Hope" to retail, each

priced at \$15.98. In addition, the EarthTone release "Transformation Of Mind." with music by Franke and readings by Deepak Choprs, arrived in stores Nov. 4, priced at \$15.98.

First-quarter EarthTone releases include flamenco guitarist Nocy's "Flames Of Spain," Primal Instinct's "Heart Of The Rainfor-est," Stonecoat's "Cherokee Myth," and Canadian singer/composer Marcomé's "Seven Seas.

In addition to its beadquarters in West Hollywood, Sonic Images has offices in London and Berlin.

#### DV&A

(Continued from preceding page) releases for 1998 and a maximum of 25.

It also acquires "across-the-board rights and plans to sell the programs to television and other distribution But for now the company is concen-

trating on getting retail shelf space. "From our experience over the years we know how to sell product," says Kngler "and we know how important the right box and pricing are in the

Most product will have either s \$19.98 or \$14.98 price point, with a vast majority priced at the latter. On the packaging end, Kugler is looking for product that can offer

value-added consumer spiffs and have long legs at retail. For example, the cigar video may be

nackaged as a gift set with a counte of cigars and a cutter Kugler says the company is working

on getting the cigar gift set into Walgreens. Another gift set is being developed to offer hand-rolled cigars, a cutter, and a lighter. This set would go to more upscale retailers and sell for a

"We'd like to take some videos to market as a property and not just a program in a box," says Kugler. Multimedia is also working on one cial packaging, which may include a foil box for the "Ed Sullivan Show" set. Of DV&A's 35 employees, seven are dedicated to working on the Multi-

(Continued on page 89)

# newsline...

MUSICLANO and National Record Mart, two large music retailers, have reported significant gains in sales for stores

open at least a year. Minnetonka, Minn.sed Musicland reports that same-store sales for the four weeks that ended Nov. 1 rose 3.9% from a year ago. Total sales declined 4% to \$107.5 million because there were 107 fewer stores this year Carnegie Pa -based National Record Mart says comp



sales soared 16% in October, while total sales rose 15.4% to \$7.2 million with

NEWS CORP, reports that net profit rose 9% to \$243 million in the first fiscal quarter on a 16% increase in revenue to \$2.9 billion despite lower results for the 20th Century Fox film and home video company. Fox operating income fell 43% to \$43 million because there was no title this year comparable with last year's "Independence Day." Overall results were aided by a 158% increase in operating income for the Fox television unit.

GUESS?, the apparel company, says it has released the first of a series of custom CDs created with Patio Music. "Guess? Groove, Volume 1," scheduled to be in more than 80 Guess? stores in mid-November, features such U.K.-based talent as Jamiroquai, Blur, London Suede, Finley Quaye, Hooverphonic, Lamb, Reef, Junkster, and Bomb The Bass. The CD is priced at \$10, and some of the proceeds from sales in stores and from the company's World Wide Web site (www.guess.com) will benefit Guess? Grades, a scholarship program.

NIMBUS CO INTERNATIONAL, the CD replicator, reports that net profit rose 5.7% in the second fiscal quarter, which ended Sept. 30, to \$3.7 million, as revenue edged up to \$32.5 million from \$31.4 million in the same period a year ago. The company says that sales of CD-ROM products increased significantly in the quarter-sales were up 97.6% to 8.3 million units in the U.K. and 19.9% to 18.7 million units in the U.S. Audio unit sales increased 14.7% to 18.2 million units. But companywide pricing for CD audio products fell 16% in the quarter and was down 13% for CD-ROM.

PEARSON, the British publishing company, announces that it has completed the acquisition of All American Communications, the operator of the Scotti Bros. record label. All American has become a wholly owned subsidiary of London-based Pearson. There has been no announcement yet on the fate of the record company, whose biggest act is "Weird" Al Yankovic, but sources believe Pearson will sell the unit

SENSORMATIC ELECTRONICS, marketer of the acousto-magnetic electronic anti-theft technology used by many major music retail chains, reports a \$65.9 million net loss in the first fiscal quarter, largely attributed to a \$53 million settlement of class-action litigation against the company by some shareholders. In the same quarter last year, it posted a net profit of \$2.1 million. Revenue slipped to \$245.4 million from \$246 million in the same period last year, which the company says was due to foreign currency transland the divestiture of one of its businesses. Sensormatic says that sales of its UltraMax anti-theft technology rose 35% in the quarter. ALLIEO DIGITAL TECHNOLOGIES, a CD and cassette duplicator, reports a

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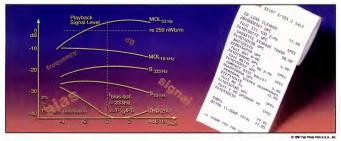
long-term exclusive agreement for the dupliestion, replication, and order fulfillment of Sofsource's CD-ROM software. Las Cruces Mexico-based Sofsource publishes software for young adults, such as the Pro One educational product and Media Safari games.

HOLLYWOOD ENTERTAINMENT, the owner of 782 video rental superstores.

reports that not income dropped to \$4.6 million from \$5.8 million in the third fiscal quarter, due in part to charges for the early extinguishment of debt. Revenue rose 65% to \$124.6 million, as 121 new stores were opened during the quarter. Sales from stores open at least a year increased 2%.

ACCLAIM ENTERTAINMENT, a videogame publisher, reports a net loss of \$159.2 million on revenue of \$165.4 million for the fiscal year that ended Aug. 31, compared with a net loss of \$221.4 million on \$161.9 million in revenue the year before. The company says that fiscal 1997 was a "transition year" and that its "targeted product development and cost reduction strategies, implemented throughout the year, are anticipated to return the com-pany to profitability in fiscal 1998." Acclaim's recent titles include "Turok: Dinosaur Hunter," and "NFL Quarterback Club '98.

READER'S DIGEST ASSN. says that revenue from its books and home enter tainment division, which includes music, home video, and audiobooks declined 20% in the first fiscal quarter and that about one-fourth of that drop was due to the recent strength of the dollar against other currencies Operating profit "decreased significantly" because of lower revenue. higher proportionate promotion spending, and higher investment spending.



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# Merchants & Marketing

# **Camelot's Chapter 11 Takes** A Turn For The Unorthodox

BY ANY MEASURE, the Camelot Music Chapter 11 reorganization is turning out to be one for the books. In fact, when the Chanter 11 reorganization process is finally completed some-time in January, it will have rewritten some of the rules governing bankrupt-

In the latest turn of events, sources say that the six majors have sold off their claims against the Camelot estate. This represents the first time the majors have ever sold their claims in a

Chapter 11 proceeding. While the fol-

lowing details of that transaction may cause the eyes of the financially uninitiated

to glaze over there is plenty of intrigue going on hetween the numbers, so nav

close attention and even read between

The majors collectively are owed about \$47 million, and under the proposed Camelot reorganization plan, and like all trade suppliers, they are due to get 39 cents on the dollar in equity in the chain. However, because the plan, which has yet to be approved, contains a mechanism that allows trade suppliers to convert their claims to cash in

exchange for agreeing to resume normal credit terms for Camelot, they could achieve 50 cents on the dollar. But instead of waiting to implement that option, the majors have done a little better for themselves by turning to the open credit market. EMI Music Distribution moved first, sources say, selling its claim Nov. 7 for about 58 cents on the dollar to Bankers Trust,

according to traders who follow the distressed-securities market. Then on Nov. 10, the other five majors collectively sold their claim, getting slightly more than 58 cents on the dollar, to Van Kampen American Capital, sources

The majors have achieved a premius over what the Camelot Chapter 11 plan is scheduled to pay for a number of reasons. First and foremost, bank debt on Nov. 11-the day this column was written-was trading at about 68 cents on the dollar, which is pretty amazing when you consider

that under the reorganization plan, bankdebt holders only get 48 cents on the dollar.

Clearly, Wall Street is giving Camelot a greater valuation than the \$200 million earmarked in the

chain's reorganization plan. As part of that plan, Camelot will distribute accordingly 10 million shares at \$15 each to its creditors and become a publicly traded company. With the heavy bidding on the Camelot debt, Wall Street is saying that the shares are worth more than \$15 each.

Did Camelot executives undervalue the company in their reorganization plan? With hindsight, the answer may be yes, but a lot has changed since the plan was filed in September. In gener-al, Wall Street finally has recognized that the music retail sector, which had been in turmoil since 1994, has managed to effect a turnaround by closing unprofitable stores and, either officially or unofficially, restructuring (Continued on page 88)



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## INDIE LABEL STARTS OUT BY SELLING DIRECT

also play a key role in the label's marketing plan. Rather than a jewel box, explains Soriero, who designed the album's collage-style cover art, the label opted to use the Q-Pack, a jewel box-size, paperboard-and-plastic case that boasts a high-tech mage. "It gives us an integrated package that holds together well, is attractive to the eye, and fits nicely in the hand," she says. The booklet, insert, she notes, contains lyrics, photos, and a vocabulary list to help children familiarize themselves with

key words on the album. Meanwhile, the eclectic label has two new albums in the works with plans to develop such tie-ins as CD-ROMs and flashcards. The company, which outsources its publicity, fulfillment, marketing, legal, and financial-management duties, isn't closing any doors when it comes to a more traditional approach to distri-bution and retail. For now, Stambovsky points out, "we are the new kid on the block with a new label and an album nobody knows about, and trying to knock on doors is no fun when you're determined to sell records." At the very least, he adds, establishing a track record by developing a great catalog and tapping into the right niche puts the label in a position to attract the right distribution deal. Soriero concurs that Hokanzee is

very much open to the prospect of

selling its products in mass merchandisers, specialty stores, convenience outlets, and traditional music retail, given the right situation that would best serve the label's needs. With Tower Records about to start selling its products, she notes. the label is also expected to be carried in Zany Brainy, a children's chain, and a number of children's museum gift shops. It is already being sold

in many local stores. Ed Maxin, regional director for the New Hope, Minn,-based Navarre, a leading independent distributor, says that the idea of creating demand for a product before secking a distributor certainly bas

merit, but it's hardly foolproof. "We've had a number of labels come to us with a similar strategy. mostly selling via the Internet, but it's no guarantee the product will survive when placed in 1,000 stores." He adds that it's especially challenging when the album is suddenly up against other forms of entertainment, including computer

games, CD-ROMs, and videos. In-store positioning is another factor that can affect a product's sales. Children's recordings are very difficult to get into the market because most of those products are relegated to the back of the store, in sections that are dominated by major labels. "The truth is that Disney is probably 75% of that section,

and they have the marketing dollars and the merchandising power that can overwhelm an independent product," cautions Maxin. Nevertheless, he adds, "you never really know what might sell.

"If a small up-start label can get a foothold in the marketplace by selling direct, then why not go for it?" asks Russ Solomon, president of Tower, From a retail perspective, be notes, it really has a lot to do with who's doing it. "If it's a major label trying to sell around us, then certainly that's something we'd look rather askance at."

While direct sales by labels are always a concern to retail, concedes Jack Trifero, owner of the Gramo-

phone Shop in New Caman, "what's the difference if a major music site is selling over the Internet (Continued on page 89)

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BILLBOARD NOVEMBER 99 1003 87

# Merchants & Marketina

#### RETAIL TRACK (Continued from page 86)

debt. Trans World Entertainment was leading the charge in digging out from stry's problems, but National Record Mart and the Musicland Group also have played a role, each releasing stronger-than-anticipated financial results and comparable-store sales, which in turn is reflected by higher stock prices.

Camelot Music, which will be a publicly traded company upon completing its Chapter 11 reorganization, also is re-ceiving the benefit of the doubt from

In particular, Camelot has helped its own cause tremendously during the reorganization process. Camelot management apparently has won over the large holders of the bank debt to such a degree that they are backing the company in what many considered an inprecedented occurrence during a Chapter 11 proceeding. They gave Camelot the go-ahead to make a cash hid to huy the Wall chain from W H Smith. It has signed a letter of intent to

pay \$47 million cash for the Wall. A number of distressed investors and

nent bankers who regularly work in the Chapter 11 business, tell Retail Track that while Chapter 11 companies themselves are often bought or merged into another company, they have never heard of a significant-sized company in Chapter 11 bidding to huy another large company. Camelot Music has sales of about \$365 million, while the Wall has sales of shoot \$155 million

The values in the Camelot reorganization plan weren't changed to reflect the Wall acquisition, since the deal likely won't close until after the company emerges from Chapter 11. But the mar-ket is obviously placing a value on the synergies that Camelot will realize through that acquisition, and that is another reason why the company appears to be undervalued to investors.

Furthermore, the large bank-debt holders, which include Van Kampe Merrill Lynch, Chase Investors, Oaktree, and the Yale Endowment Fund. are owed about \$295 million and are scheduled to receive \$41 million in cash and the rest in equity from the Camelot estate under the reorganization plan. That \$41 million was secured debt, but the large debt holders' confidence in Camelot is such that they have petitioned the court to convert the cash part

of their claim into equity. Earlier, those creditors, which likely will own upwards of 80% of Camelot when all is said and done, turned down a bid of what some sources say was in the range of \$250 million from Trans World Entertainment for the North Canton, Ohio-based chain, That bid which topped an earlier Trans World bid of about \$175 million, was made up largely of Trans World stock, according

In light of all the activity going on in the Camelot debt market, it's safe to conclude that the large bank-debt holders prefer Camelot stock to Trans World stock. But it would be decentive to think those investors are saving that one chain is better than another or that one stock has more value than another. It may be more a question of where Van Kampen and company think they can achieve a greater return on their tment, and right now they appear to think that Camelot has a greater potential for them than Trans World. which is trading near its historical high Some Trans World investors including one Bob Higgins, likely would vehemently disagree with that conclusion. In fact, don't be surprised if Trans World makes a third run at Camelot. If Higgins doesn't get the trophy you can be sure that he is oning e whoever gets it pay top dollar

On the other hand, much of the maneuvering that has gone on in the last month, including—Retail Track speculates-the majors selling their claims, has been engineered by Camelot management and its financial adviser Policano & Manzo in order to avert the potential for Trans World to put together a winning bid. It will be interesting to see how this one plays



Foreseeing Sales. Mezzo-soprano Joyca Castla, who sings the titla rola in Cedille Records' recording of the Gian Carlo Menotti opera "The Medium," read: tha palm of Ron Pollard, opera buyer for tha Tower Records store in downtown New York, At left is Ron Mannarino, VP of classical for Qualiton Imports, distributor of the album

#### **DEFTONES MAKE NOISE VIA ONLINE PROMO** (Continued from page 83)

it's important to make a huge splash the first week and kick-start

things.' Indeed, the band's jarring debut

has already motivated some programmers to begin playing its new single, "My Own Summer (Shove A pivotal element in Mayerick's

plan was an Internet-only live show cybercast on the House of Blues-run live music destination, liveconcerts.

After plugging the show during more than 20 different contests and giving away 300 tickets during the

monthlong promotion, the site broadcast the show, held Oct. 25 at S.I.R. studios in Hollywood, Calif. All told, the site generated 500,000 impressions, besides the 6,000 people who logged on to watch

the performance.
That audience figure, says House of Blues GM of new media Pbilip Fracassi, was roughly equivalent to

the crowd that multi-platinum, internationally established act No Doubt had drawn only months "To truly market an artist on the

Internet, you can't bave a one-off live show," says Fracassi. "It has to be a promotion that builds interest, allows people to bear about and get familiar with the band so that you have an interesting lead-in. It's the promotion and the building of interest that we see as the success ever

more than the event itself." Other promotions done with such major music sites as SonicNet. JamTV, UBL, and CDnow bolstered

the attack. Neupert says 30 million is a "very conservative" estimate of how many band impressions were made during

the six weeks of promotion. Lending a band to Maverick's efforts were the approximately 35 fan-generated sites dedicated exclusively to the band Neupert also recruited fans

online to instigate a street team that distributed posters and flats. And if online activities did indeed bave an impact on first-week sales,

Maverick got considerable hang for its buck By partnering with such compa nies as video compression firm Dig-ital Motion, which paid for the cost of the cybercast, the label avoided paying for most of its online efforts.

ultimately spending somewhere around a few thousand dollars. As for the band itself, Deftones guitarist Stephen Carpenter says it. was money well spent.

"A lot of our fans go there to see what we're up to, but I also heard from a lot of people that stumbled onto something we were doing on the internet and ended up huying the record," says Carpenter, "I def initely helieve that it had a big impact for us in our first week."



the National Assn. of Recording Merchandisers' Fall Conference with a from her distributor, Navarre, in support of her new album, "Club Animal," on Platinum Planet Records/Solid Groove. Shown, from left, are Guy Marsala, COO of Navarre; Natell; Frank Mooney, West Coast regional for Navarre; and Ed Maxin, Midwest regional sales manager for Navarre.

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# Merchants & Marketing

# INDIE LABEL STARTS OUT BY SELLING DIRECT

or a small start-up label is doing it?" As retailers, he continues, "we've already had to deal with record clubs, 800 numbers, the Net, and other methods of selling direct, and we're still standing." Inevitably, he adds, it's something that store owners may have to accent.

Then again, Trifero notes, there have been recordings that were sold over TV before going to independent distribution that have sold well in his store as a result of the added exposure. "I suppose there's truth to the adage that it's not how you sell it, but what's in the grooves that

"Obviously, quality product that appeals to consumers is essential. but a label's management and financial stability along with its adeptness at drawing direct sales will help distinguish the label when it seeks distribution," says Navarre's Maxin. That's an approach he says direct sellers will eventually have to turn to if they seek retail presence, because most stores simply find it easier to deal with an established distributor rather than individual

According to Richard Gersh, a spokesman for the label, the idea of selling direct and creating demand for an album makes perfect sense. "It's not realistic to expect the distributor or retailer to push a product no one has heard of," he says. "Who's going to buy it?"

The fact is, he continues, a label has to work harder today to be desirable to distributors and at least

meet retailers half way "We're not turning our back on re-tail by selling direct," stresses Gersh. "On the contrary, we feel it's unrealistic and unfair to expect retailers to create that demand for us."

"Our commitment is to developing a quality educational catalog of artists that we hope will make a difference in children's lives," Stamboysky states. "If that means selling direct, then that's what we'll

#### DV&A (Continued from page 84)

media label. Since the label began, Kugler has

been working full time on getting it off the ground. But he isn't neglecting the company's core business.

"The liquidation business is better than ever, and in the last three months we've brought in 4 million units of CDs and 3.5 million units of videos from major companies," says Kugler.

Three of Kugler's seven children are involved in the family business, and although he says the used tape and liquidation business is still viable, owning product will carry the company into the 21st century. "This is the future of what we are doing."

#### SOUTHWEST WHOLESALE 10.49 9.89 5TH WARD, Film Soundsrack 6.29 9.69 GREENWADE, Marry Sides Of A Thug 5.79 B.G., 2/1t's All On You 9,89 6.29 LIL KEKE, Don't Mess Wit Texas 9.89 6.29 MISTA MADD, The PH Factor 9.69 5.79 9.69 JUVENILE, Solja Rago 5.79 COAST 9.69 PIMPSTA, South Side Soldiers 5,79 9.89 MRCCOUR, FORESTINGS KOTTONMOUTH, Killa Kottonfielde 6.29 8.99 KOTTONMOUTH, Killia Kottonfielder BLACK MAFIA FAMILY, City Under Siege 4-69 6-29 SALE 9.89 DJ SCREW, 3'n The Mornin BOTANY BOYS, Thought Of Many Ways 8,89 12.79 December 2nd PRE-ORDER TODAY e are subject to chang EW ACCOUNTS CALL: 800-275-4799 SOUTHWEST IRPASSED SERVICE WHOKESALE UTERIZED CATALOG INTERNET FULFILLMENT WEEKLY MAILER GREAT IMPORT SELECTION EXCELLENT FILLS OVER 170,000 SELECTIONS w.neosoft.com/~sw POSTERS & PROMOS

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# Ton Pon Catalog Albums

**NOVEMBER 22, 1997** 

	WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAL STORE AND PROCESSLES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  SQUINGSCAPP  ARTIST  LIBEL & NUMBEROSTRIBUTING LABEL (SUG LIST PRICE)  TITLE
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"It's a song about everything and nothing. If you have black, you have to have white. That's the amazing thing about life." - Paul McCartney on "Hello Good



off Magical Mystery Tour, "Hello Goodbye" crowned Britain's Disc. Melody Maker. nd New Musical Express charts. The single was equally successful in the States, hitting No. 1 in Billboard, CashBox and Record World.

"Hello Goodbye" b/w "I Am The Walrus" is the last of three promotional-only CD singles saluting the 30th Anniversary of Set. Penners Lonely Sgt. Peppers Lonely Hearts Club Band and Magical Mystery Tour



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# Atlantic's 'Anastasia' Gets Royal Treatment

ROCK ME ANASTASIA: Atlantic Records is pushing the release of its soundtrack to the just-released animated film "Anastasia" with a royal

array of promotions. The Fox Family Films feature, based on the story of a girl who may or may not be the Russian Princess Anasta sia, premiered Friday (21). The soundtrack, which features performances by pop artists Donna Lewis and Richard Marx, country singer Deana Carter, dance diva Aaliyah, and Spanish star Thalia and a score composed by Lynn Ahrens and Stephen Flaherty, came out Oct. 28. Also available is "Anastasia Sing-Along," which consists of songs from the film. The soundtrack shipped 750,000 copies.

by Moira McCormick Vicky Germaise, senior VP of At-

lantic Records, says that 300,000 sam

pler cassettes are being placed in envelopes of pictures developed at Eck-erd Drugs outlets around the country.

The sampler, which features two songs from the film along with snippets of the

celebrity-performed numbers book-

ended with 30-second commercials for

the soundtrack, is included as part of a

Kodak promotion with Eckerd (Kodak

process, Qualex). The promo runs Fri-day (21)-Dec. 19, and Germaise says it

Plus, a promotion called "Radio Anastasia" is running on Muzak pro-

grams in 2,000 Burger King locations.

featuring a 30-minute narrated synop-

sis of the film with music, "It's a very

kid-oriented approach," says Germaise,

who says the promo will run through

resembling music videos are airing as

commercials on MTV. Germaise says

four actual videos have been created, one for each of the celebrity-performed

songs; the Lewis/Marx duet "At The Beginning," Carter's "Once Upon A December," Aaliyah's "Journey To The

Past," and Thalia's Spanish version of

They are running primarily in such children's stores as Toys 'R' Us, Kids

'R' Us, FAO Schwarz, Noodle Kidoodle,

and Zany Brainy as part of a 35-minute program that includes the movie trail-

er and the 60-second commercials. "There aren't that many kid-vid out-lets," notes Germaise. "We decided to

use these stores as if they were video

Entertainment Marketing of Pasadena, Calif., is in charge of marketing

"Anastasia" in the children's boutique

arena. Germaise notes that Atlantie is

reshipping the Lewis/Marx single, packaged with the Aaliyah single and

an "Anastasia" sticker, Nov. 24. Further

"We're doing a big retail visibility campaign," says Germaise, "such that you won't be able to walk into a record

promotional ploys include packaging each soundtrack with a free sticker of

movie character Bartok the rabbit.

Independent firm Playground

"Journey To The Past."

Spots are running on Fox Kids Radio Network, and 60-second commercials

December.

channels."

is pushing its new film-developing

is being marketed in local print ads.

store without tripping over the [point-of-purchase display]." CD LIBRARY: Listening Library, the

24-carat audiobook firm whose stock includes unabridged recordings of literary works, has released its first CD. The Old Greenwich, Conn., company has issued "The New Kid On The Block," a collection of poems spoken and sung by their author, Jack Prelutsky, on CD (it has previously been svailable on cassette, as is the rest of Listening Library's catalog).

"I'd looked at the compact disc format for quite a while but had been unconvinced that it was the best medium for spoken-word audio," says company president Tim Ditlow.

until 1998. What won him over, he says, in the case of the Prelutsky title was the fact

that it is "a series of poems. It's a nat ural for the CD format, because listen ers can select which poem they want at the touch of a button.

Also figuring into the decision to elease "The New Kid On The Block" on CD was the fact that it is Listening Library's best-selling children's title, Ditlow adds. He notes that Prelutsky wrote five new songs for the CD, tracks not available on the cassette ver-

Listening Library is testing the CD format with this title, and Ditlow says it is too early to tell whether more kids' releases will become available on CD. If they do, it most likely would not be

Assistance in preparing this column was provided by Louella Garza.

MOVEMBER 22 1007

# Billhoard.

# Top Kid Audio...

ARTIST/SERIES
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# Home Video

# Vid Suppliers Bring Back The '70s With Vintage TV Offerings

 BY TRUDI MILLER ROSENBLUM NEW YORK-The '70s are back in music, fashion, and movies. So why not in video? Studios and independents

aren't taking no for an answer. Inspired by hig-screen revivals of "The Brady Bunch" and "The Addams Family" and the return of '70s television shows on cable, vendors have scrambled to remaster and repackage 20-year-old sitcoms, music videos, and features for aging baby boomers and their offspring.

"There is definitely a '70s craze, and there are a lot of facets to it," says Susan Margolin, COO of New Video. Isaac Mizrahi has a line of Mary Richards clothes. You have people in the media like Rosie O'Donnell talking about the influence of icons like Mary Tyler Moore in their lives and talking about growing up and coming of age in the '70s.

Nick at Nite and TV Land continue to fuel the craze—and their ratings with cable series that time never quite forgot. In response, New Video released a boxed set of "The Very Best Of The Mary Tyler Moore Show" Aug. 26 for \$99.95 and "The Very Best Of The Bob Newhart Show" Sept. 30 for \$79.95. The "Moore" package con-tained seven and "Newhart" six twoepisode tapes, one cassette for each season the show was on the air. Coming up in 1998 are boxed sets of Elsewhere " and "WKRP In Cincinnati," all part of the same deal New Video struck with producer MTM. New Video also plans to release more Newhart and a compilation of "Mary's Worst Dinner Parties." Retailers

aren't suffering from indigestion. Brant Skogrand, spokesman for Musiciand Stores Corp., says that '70s videos sell briskly at Musicland and Suncoast Motion Picture Co. stores and that "Newhart" has done particularly well. "There's a resurgence of interest in '70s popular culture. Look at the success of the reunion concerts by Fleetwood Mac, the Eagles, and Kiss," Skogrand notes. "In the same '70s videos are increasingly popular." He expects a merry Christ

for "Charlie's Angels" and "Gidget" cassettes

Sitcoms from the '70s, in fact, are considered artifacts of popular culture, a favorite campus subject. "Universities around the country teach television studies now." Margolin notes. "This isn't just comedy; it's historic television. So we're creating special collector sets, taking the approach that this quality programming is worth owning and collecting."

New Video is working with Bob Thompson, a Syracuse University professor who's written several books on the era. Thompson will make the rounds of TV and radio "to talk about the importance of these shows," says Margolin. He will also make in-store appearances at Trans World Enterment outlets in Buffalo, N.Y., and Borders Books & Music in New York.

Columbia House sees vintage TV shows as collectible via direct response. The company's Re-TV is a tane-of-the-month plan that offers the first cassette in a series for \$4.95 and

subsequent choices for \$19.95. "I think there's a couple of issues at play bere," says Harry Elias, VP of the Columbia House Video Library. "First is the convenience factor. People like to have that next volume in the series show up at their doorstep. Second, direct marketing has a big advant in that through our experience and history, we can identify where these pock-

ots of fone are "Rather than put the tapes out on a retail shelf and hope the right customer walks in, we can promote to that customer directly. Take 'The Waltons.' for example. We can send our directmail campaign to customers on family and Christian mailing lists or promote it in ads during compatible TV shows.

Direct marketing helps Columbia House select which shows to release. "Because we've been in business for almost 50 years with our music product, we really have a long-term rela tionship with these customers," Elias adds. "On a daily basis, our customer correspondence tells us what they want and can't find ' Columbia House has been promoting

classic TV since 1985 but established Re-TV only last year. The shows are remastered and uncut, "so you have the best, most pristine presentation, Elias says. Best-selling '70s shows include "All In The Family," "Columbo," "The Waltons," and "Soap." New releases like "Sanford And Son olchak: The Night Stalker," and "Sid And Marty Krofft's World Of Enter tainment" keep interest high.

Expecting the nostalgia urge to be instantly gratified, Columbia TriStar Home Video has priced cassettes from its Screen Gems library at \$9.95, with further discounting by some mass morehants "A lot of mome today were David Cassidy fans when they were young," says Nancy Harris, VP of marketing. "They may not want to watch 'The Partridge Family' over and over again. But for \$10, it's a great, emotionally charged nostalgia kick to watch two or three episodes and share it with their kids."

The Screen Gems line was launched last year with "Bewitched," "I Dream Of Jeannie," and "The Flying Nun," all of which "continue to do very well."



Columbia TriStar is marketing perhaps the definitive action series of the '70s. Charlie's Annals " in an attempt to

mine postalgia for video profits says Harris, On Oct. 28, Columbia

expanded the catalog with "The Partridge Family," "Gidget," and "Char-lie's Angels." Each package contains two tapes of half-hour or one-hour Columbia lets the price do the talk-

ing. "For consumers, this is pretty much an impulse deal, so the marketing is done primarily on the shelf," says Harris. Nevertheless, "we try to make our packaging as catchy as possible." Dressed up to look like TV dinners, the titles sell well in Best Buy

and Wal-Mart. The studio went straight to its audience in choosing which enisodes to release. "We spoke to fans via fan clubs on the Internet and asked them their favorite episodes, and there was a lot of consistency," Harris says. "When you ask 'Charlie's Angels' fans about their favorite episodes, everyone said 'Angels In Chains.' It's amazing how people gravitated to it. Rhino Home Video has a stake in

the '70s, particularly '70s music. The trend began several years ago with the success of the "Have A Nice Day" series on cassette and CD. Rhino is now planning three videos based on that release, plus " '70s Superstars' and "Disco Hits."

And the company has just acquired the rights to "The Mike Douglas Show" so it can extract, as a boxed set, the week's worth of shows hosted by John Lennon and Yoko Ono. Rhino's '70s kick is not limit-

usic. In August it released a 1973 live performance, "H.R. Pufnstuf Live At The Hollywood Bowl," featuring the "Brady Bunch" kids, and in October the "Walking Tall" movie The focus at New Line Home Video

is on movies evoking a '70s feel. New Line delivered a coming of age movie "Now And Then," which has been repriced to sell-through. "It sold really well, primarily

because of the great cast and great music. It has an incredible '70s soundtrack that's still selling," says Sarah Olson-Graves, VP of marketing. New Line has also released a John Waters set of "Pink Flamingos," "Desperate Living," and "Hairspray," which Olson-Graves says has done well

# **DVD Video Group Thinks Big For CES; Universal Expands Its DVD Slate**

"Hill Street Blues," "Rhoda," "St.

WINTER FROLIC: The DVD Video Group, hereafter DVG, has big plans for the January Consumer Electronics Show (CES) in Las Vegas-900 square feet, to be precise. DVG has taken that much floor space to exhibit players from every manufacturer and as much software as will fit There's plenty, according to DVG spokeswoman Amy Jo Donner, who says that 600 titles are already posted on the trade group's World Wide Web site (www.dvdvideogroup. com). Our most current source puts the number, through January 1998, at 565 (Picture This, Billboard, Nov. 15).

Donner expects nearly all DVG's 32 full and associate members to attend its open house scheduled for Jan 9.

including the newest studio addition, Buena Vista Home Video, CES hasn't been this popular in Hollywood since the studios deserted it for the Video Software Dealers Assn. as an exhibit venue.

The Vegas show is also supposed to spotlight the rival Divx. However.

its word in stories in TV Guide, Playboy, and Gentleman's

Quarterly and will have a making-of-a-disc piece on the E!

ALL IN GOOD TIME: Universal Studios Home Video is

spreading its bets in DVD. Its 50-movie distribution deal

with GoodTimes Entertainment, an extension of a long-

standing VHS agreement, is Universal's third for the new

format. Image Entertainment will release 50 titles, and

Digital Video Express has been promised movies for Divx.

In addition, Universal is readying eight DVD releases for

"The Front Page," "Halloween II," "Halloween III," "The Munsters' Revenge," and "Dr. Giggles."

In the late '80s, GoodTimes helped open the mass mer-

hants, in particular Wal-Mart, to low-priced catalog titles

from Universal, Columbia, and Orion, Sooner or later, the

company expects to work the same magic with DVD. For

now, though, "our core business is not active," says Good-

Times senior VP Jeff Baker. Retail trials are under way,

but "the mass merchants aren't in DVD the way they are

cable channel next month. Donner says.

November and December shipn

by Seth Goldstein

product in '98.

sources indicate that Digital Video Express may not be undertook the Sisyphean task of monitoring stores. ready to exhibit a working model of the pay-per-use, disposable system. Spokesman Richard Sowa wasn't available for comment at deadline. Meanwhile, DVG is spreading

MPEG LA now agrees. In a Nov. 7 letter to concerned parties, licensing VP Lawrence Horn says the venture has decided it's a self-through-only market at present "and will

may change after some titles have been released.

Baker says GoodTimes hopes to strike a similar deal

with another major supplier-not currently a licensor

and is developing a schedule for DVD releases of its own

SQUARE PEG: MPEG LA has given up attempting to

square the circle. Earlier this year, the royalty-collection

agency for patent holders of the video compression tech-

nology vital to DVD, announced that it would charge 40

cents for each disc priced

to rent and 4 cents for each

priced to sell (Billboard, Aug. 9).

lose control of releases

once they're in distribu-

tion, trade sources agreed

that MPEG LA (the "LA"

stands for licensing admin-

istrator) would have no

way of separating rentals

Since program

continue to be so until DVD players reach a critical mass Therefore, the [4 cent] royalty per video event will apply to all packaged media during that period." A video event is defined as a major title. "For example," says Horn, "a disc contains only one video event if it contains shorts, biographies of the movie's stars, or a pan-and-scan format in addition to the movie itself; it has two events if it contains two movies, two games, or a movie plus a game Horn claims "growing" acceptance of MPEG LA's licer

ing plan, although be wasn't available at deadline to list who has agreed to the fee structure. The moratorium on backroyalty interest (but not the royalties themselves) ends in

GoodTimes' first-quarter '98 titles include "Judgment Night," "Trespass," "Renegades," "Car Wash," "Born In East L.A.," "Raid On Rommel," and "The Great Waldo Pepper." Later next year, the New York-based licensee will have "Airport "77," "Shakedown," "King Ralph," "Out On A Limb," "The Meanest Men In the West," "Biloxi Blues,"

VIDBITS: MPI Home Video's first DVD releases are for Beatle maniacs: "A Hard Day's Night," "Help!," and "Mag-ical Mystery Tour." A non-Beatles title, "The Best Of The Bee Gees Live," might have leavened the mix, but MPI has postponed delivery pending solution of "a minor compati-bility problem in the authoring process."

Goldhil Home Media, trying to build on its Inc. maga-zine ranking (Picture This. Billboard, Nov. 15), has acquired the rights to bring Cowles Media programming to video. First on its list are "The Historic Traveler Series: Great Destinations" and "At Home For The Holidays." Cowles, based in Minneapolis, is a newspaper and magazine pub-lisher with media properties including one of the last big-city independent dailies, The Star Tribune.

in video." Good Times, instead, will focus on specialty chains BILLBOARD NOVEMBER 22 1997

Н		-			
WEEK	ж	ON CHART	COMPILED FROM A NATIONAL	SAMPLE OF RETAIL STORE RENTA	IL REPORTS.
THIS W	W TSV	WKS. O	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
Т			**	* No. 1 * * *	
1	6	3	BATMAN & ROBIN (FG-13)	Warner Home Video 16500	George Clooney Arrold Schwarzenger
2	:	6	LIAR LIAR (PG-13)	Unwersal Studios Home Video 8333	
3	8	8	BREAKDOWN (I)	Paramouni Home Video 334543	Kurt Russell Kethleen Quinlan
8	18	8	THE FIFTH ELEMENT (/G-13)	Columbia TriStar Home Vicino 62403	Bruce Wills Gary Oldman
5	10	8	AUSTIN POWERS (FG-13)	New Line Home Video Warner Home Video N3965	Michael Mayers Elizabeth Hurley
6	8	8	GROSSE POINT BLANK (II)	Hollywood Pictures Home Video Buena Vista Home Video 10040	John Gusack Minnie Driver
3	8	5	ANACOHDA (PG-13)	Columbia TriStar Home Video 61753	Jennifer Lapsz kse Cube
8	8	8	THE SAINT (FG-13)	Paramouni Home Video 071597	Val Kilmer Elisabeth Shue
	1	8	THE ENGLISH PATIENT (II)	Micaniax Home Entertainment Buena Vista Home Video 8730	Raiph Fiennes Julieite Snoche
10	1	8	VOLCANO (PG-13)	Furl/feleo 6039	Tommy Lee Jones Anne Heche
17	NE	*	ADDICTED TO LOVE (II)	Warner Home Video 15252	Meg Ryan Matthew Broderick
12	9	13	THE DEVIL'S OWN (II)	Columbia TeStar Home Video 82463	Harmson Ford Brad Pitt
13	NE	*	JINGLE ALL THE WAY (%)	ForWideo 4152	Arroid Schwarzuneger Sinbad
14	11	18	DONNIE BRASCO (9)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
15	10		DOUBLE TEAM (II)	Columbia TriSter Home Video 83233	Jean-Clark von Denne Dennic Rodman
10	10	18	SLING BLADE (6)	Niramax Home Entertainment Buena Vista Home Video 10487	Billy Soo Thornton
17	23	8	NIGHT FALLS ON MANHATTAN (I)	Republic Pictures Home Video 6292	Andy Garcie Richard Drayluss
18	10	:	THAT OLD FEELING (19-13)	Universal Studios Home Video 83214	Bette Midler Dennis Fanna
18	19	19	SCREAM (II)	Dimension Home Video Buens Viota Home Video 10/199	Neve Campbell Draw Barrymore
20	10	17	AUSOLUTE POWER (8)	Warner Home Video 2500	Clint Eastwood Gene Hackman
21	10	12	DANTE'S PEAK (PG-12)	Universal Studios Home Video 8338	
22	10	8	FATHER'S DAY (PG-13)	Warner Home Video 15386	Flober Williams Billy Crystal
23	20	5	BAPS. (/G-13)	New Line Home Video Warner Home Video N4413	Hatie Bony Martin Landou
24	NE	*	THE LOST WORLD: JURASSIC PARK (PG-13)	Universal Studies Home Video 83098	Jeff Goldblum Richard Atlentoroug
25	22	11	EVERYONE SAYS I LOVE YOU (I)	Miranax Home Entertainment Suena Vista Home Vidno 10458	Woody Allen Golde Heart
19	31		THE SIXTH MAN (PG-13)	Touchstone Home Video Suena Vista Home Video 10444	Marion Wayans Kadeem Hardson
27	15	11	MURDER AT 1600 (b)	Warner Home Video 14915	Wesley Shipes Diane Lane
25	11	11	CRUSH (NC-17)	New Line Home Video Warner Home Video N4565	Holly Hunter James Souther
23	NE	wÞ	NOWHERE (I)	New Line Home Video Warner Home Video N4595	Shannen Doherty Christina Applegate
10	24	8	SELENA (PC)	Warner Home Video 14909	Janeille Lapez
31	28	:	WILD AMERICA (FG)	Warner Home Video 15580	Jonathan Taylor Thoma Devon Sawa
31	39	8	MCHALE'S NAVY (FG)	Universal Studies Home Video 63213	Tom Arnold David Alan Gner
33	26	10	INVENTING THE ABBOTTS (II)	FoxVideo 6081	Josquin Phoeniz Liv Tyler
34	28	19	PRIVATE PARTS (II)	Paramount Home Video 33251	Howard Storn Robin Quiners
35	10	10	LOVE JONES (IO	New Line Home Video	Lorenz Tate
36	10	24	SWINGERS (9)	Warner Home Video N4310 Minamus Home Entiretamment Buena Vista Home Video 10463	Jon Favessu
31	10	10	MOTHER (/G-12)	Paramount Home Video 332473	Vince Yaughn Albert Brooks
38	RE-E	RTHY	SAINT-EX (FG)	Bonneville Worldwide Entertainment 3001	Debbie Reynolds Minanda Richardson Bruno Ganz
33	27	11	BOOTY CALL (R)	Columbia TeStar Home Video 94963	Jernie Foxx
40	NE	_	WALKING THUNDER (C)	94953 Rated Gee 4001	Tomirry Davidson John Denver
713	and a	_	TOWNS INVENTOR IN		Jernes Flead

# Top Video Rentals. Top Video Sales.

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NA	TIONAL SAMPLE OF RETAIL STORE SALES R Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Supported
,	,	,	BATMAN & ROBIN	* * * No. 1 * * * Warner Home Video 16500	George Claoney	1997	PG-13	22.5
2	2	6	LIAR LIAR	Universal Studios Home Video 83330	Arnold Schwarzenegger Jim Carrey	1997	PG-13	22:
3	3	91	THE JUNGLE BOOK:	Walt Disney Home Video	Jim Carrey Animated	1997	6	24
•	4	141	30TH ANNIVERSARY SLEEPING BEAUTY ◆	Bucna Vista Home Video 0602 Walt Disney Home Video		1950	-	-
-	-	-	STAR WARS TRILOGY-SPECIAL	Buses Vista Home Video 9511	Animated Mark Hamili		G	26.
6	6 NEV	86	EDITION	FaxVideo 0609	Harrison Ford  Armold Schwarzenugger	1997	PG	49
•	1	-	JINGLE ALL THE WAY JENNY MCCARTHY: THE PLAYBOY	ForVideo 4152 Playboy Home Video	Sinbad	1996	PG	15
2	6	6	YEARS	Universal Music Video Dist. PBV0822	Jenny McCarthy James Lee Curtis	1997	165	13
6	27	27	HALLOWEEN: ANNIVERSARY EDITION	Video Trensures 10272	Donald Pleasence	1978	R	9.5
6	7	27	FLEETWOOD MAC: THE DANCE	Warner Reprise Video 3-38-86	Fleetwood Mac	1997	ME	13
22	6	13	SPAWN ◇	Warner Home Video 91425	Animited	1997	100	22
27	2?	3	PLAYBOY 1998 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0814	Various Artists	1997	MR	14
12	NE	H >	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22
13	38	6	SPICE GIRLS: GIRL POWERI-THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment 801	Spice Girls	1997	HR	18
14	2	2	DIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment MVP750	Various Artists	1197	NR	15
15	12	5	OPRAH: MAKE THE CONNECTION	Buena Vista Home Video 60428	Oprah Winfray	1997	NE	22
16	NE	*	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	14
27	27	7	THE SIMPSONS: TRIPLE PACK	FoxVideo 4102951	Animated	1997	NR	14
27	13	13	FARRAH FAWCETT: ALL OF ME	Playboy Home Video Universal Music Video Dist. PBV0812	Family Fewcott	1997	968	13
27	27	4	DIANA: A CELEBRATION	BBC Video FoxVideo 537	Various Artists	1997	NR	14
20	86	6	THE X-FILES BOX SET: VOL. 5	ForVideo 4105	David Duchowny Gillian Anderson	1997	108	14
27	26	4	GRATEFUL DEAD: DOWNHILL FROM HERE	Monterey Home Video 31989	Grateful Dead	1997	NR.	26
22	27	27	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22
23	27	6	DIANA: LEGACY OF A PRINCESS	MPI Home Video MP7275	Various Artists	1997	NE	14
27	27	,	CREATURE COMFORTS	Fooblideo 7012	Animated	1997	MR	1
27	NET	*	SPICE GIRLS: ONE HOUR OF POWER	Warner Home Video 363553	Spice Girls	1997	NR NA	14
29	14	12	WILLIAM SHAKESPEARE'S ROMEO	Footigin 8737	Leonardo Dicaprio	1096	PG-13	19
27	38	14	& JULIET IT'S THE GREAT PUMPKIN,	Paramount Home Video 83718	Claire Danes Animeted	1196	NR.	2
31	39	6	CHARLIE BROWN  CASPER, A SPIRITED BEGINNING	ForVideo 4172	Steve Guttenberg	1997	6	13
29	14	2	THE BEST OF THE DOORS	Universal Studios Home Video 83297	Lori Loughlin The Doors	1997	100	15
20	37	6	ARMITAGE III: POLYMATRIX	A.I.C./Pioneer LDC	Elizabeth Berkeley	1992	NR.	15
_	-	<u> </u>		Pioneer Entertainment 1370 MTV Music Television	Kieler Sutherland		-	-
31	26	4	THE REAL WORLD YOU NEVER SAW	Sarry Music Video 49330	Various Artists Mark Hamill	1997	PIR.	12
31	29	129	STAR WARS: SPECIAL EDITION	FaxVideo 60973	Harrison Ford Diane Keaton	1977	PG	13
27	27	16	THE FIRST WIVES CLUB	Peramount Home Video 326123	Goldie Hawn Jonathan Taylor Thomas	1996	PG	19
38	14	2	WILD AMERICA	Warner Home Video 15580	Devon Sawa	1997	16	22
35	33	6	FROM DUSK TILL DAWN	Miramax Home Entertainment Buene Vista Home Video 8016	George Clooney Quentin Tarantino	1996	R	19
31	14	2	ANNABELLE'S WISH	Hallmark Home Entutainment 10253	Animated	1997	ME	12
31	38	2	SET IT OFF	New Line Home Video Warner Home Video N4445	Jade Pinkett Queen Latifah	1997	2	13
38	NE	*	CABARET: 25TH ANNIVERSARY	Warner Home Video 914	Liza Minnelli Joel Grey	1972	PG	15
38	38	2	DIANA, PRINCESS OF WALES	UAV Entertainment 6694	Various Artists	1997	MR	19
40	27	6	FREEBIRDTHE MOVIE	Catin Fever Entertainment CF918	Lyrrynd Skyrrynd	1997	PG	14

# Blockbuster Will Maintain Limited Rollout Of DVD

BLOCKBUSTER HOLDS DVD: Contrary to published reports, a Blockbuster Video spokeswoman says the chain has no plans to roll out DVD nationally. Blockbuster does have the format in 105 stores, an increase from about 50 stores since April.

But "we've made no announcement" about expanding to 500 locations, she adds. "We're still in a test mode for DVD." It comes as no surprise that Blockbuster is loath to expand its DVD trial. Several quarters of declining

## SHELF TALK by Elleen Fitzpatrick

cash flow have forced the chain to focus on improving its core rental business. With big problems to solve, the

With big problems to solve, the embrace of an emerging format—by a corporate staff that's gone through several reorganizations since its move to Dallas—can't be much of a priority.

Blockbuster probably won't ever play a major role in making DVD a success. Despite some inroads in selfthrough, Blockbuster still hasn't become a major force in that market. Observers suggest that suppliers would be barking up the wrong tree in trying to get Blockbuster to commit to priced-to-sell DVDs.

Best Buy, Musicland, Trans World Entertainment, and Tower Video, among others, have cornered the early demand. For the moment, technologyshy Blockbuster seems content to sit on the sidelines.

\*GRUNCH, RICHARDSON PUSH: Anchor Bay Entertainment's premier secretics brands will get some additional marketing muscle this full from Crystal Light. The loc-all drink-mix maker will offer consumers a \$3 retate when they purchase the product plus Anchor Bay's Donna Richardson or Crunch' videos.
Participating titles are Richardson or Tunner's videos.

raricipating titles are Atleanson's 30 Days To Thinner Thighs' and "30 Days To Firmer Aba And Arms," as well as "Crunch: Master Class Sculpt' and "Crunch: Master Class Acroics." Each of the new titles, in stores last month, is priced at \$14.88. In addition, Crystal Light will conduct a consumer sweepstakes that will award a trip to a spa. The sweepstakes will be supported by a \$250,000 radio

promotion and in-store displays.
Anchor Bay Vof marketing Sandra Weisenauer says Crystal Light
or Turner was a superior of the conmotion with "Crusch' videos but was
also impressed with the Richardson
tapes. In addition to the Crystal Light
cross-promotion, Anchor Bay has
jalaned a six month advertising campaign for "Crunch," instead of the
usual three months for a new release.

paign for "Crunch," instead of the usual three months for a new release. The ever-expanding "Crunch" line is made up of 16 videos, clothing in 400 stores, and skin-care products. Richardson, with eight videos in (Continued on next page)



#### MERCHANIS & MARKETING

#### SHELF TALK

(Continued from preceding page)

stores, has written a book, "Let's Get Real!," due from Simon & Schuster in March.

MORE MONKEES: The Disney Channel documentary "Hey, Hey We're The Monkees" will be released by Rhino Home Video on Tuesday (18), priced at \$19.95 suggested list. "Hey, "which has aired numerous times since January, will have 19 extra minutes for the video release.

Rhino is putting together "The Monkees Metal Lunchbox" gift set, containing a video with four episodes of the show. Each is a personal favorite of the band and features an introduction by front man Davy Jones. Also included in the lunch box is a collectible puzzle. Retail price is \$39.96.

CINDERELLA' SOARS: Hot on the glass-slipper heel of its television ratings success, Buena Vista Home Entertainment will release "Rodgers & Hammerstein's Cinderells" Jan. 13, 1998, priced at \$19.99. An undated version of the Rodgers

and Hammerstein classic, the madefor-TV movie stars Whitney Houston as the fairy godmother and teen sensation Brandy in the title role. It aired Nov. 2 on "The Wonderful World Of Disney," attracting more than 60 million viewers.

KIX 1S FOR VIDEO: Kix Cereal is teaming up with Sony Wonder for a four-month cross-promotion.

Promoting Sony's "The Kids' Guide To Life" series, General Mills will advertise the "Learning To Share" relesse on millions of boxes from December through March 1988. Consumers can order the tape by filling out the eide-panel certificate on the Kix

box and sending in a check for \$8.99.
The video is hosted by "The Today
Show" anchor Katie Couric and
teaches kids how to get along using
various scenarios. Other titles include
"Telling The Truth" with Dennis
Quaid.

HAPPY BIRTHDAY: The 20thanniversary edition of the Movies Unlimited Video Catalog is hot off the presses. Priced at \$8.95, plus \$3 for shipping, the catalog features more than 40,000 titles, many of which are rare or burdeto find videos.

rare or hard-to-find videos.
The catalog was started by Jerry
Frebowitz, an avid movie buff who
one owned and operated a convenience store in Germantown, Pa. The
first estalog featured about 80 titles
on auper 8 video, VHS, and Beta.

on super 8 video, VHS, and Beta. Movies Unlimited is now based in Philadelphia and has a site on the Internet. Contact 800-4-MOVIES or visit the site at http://www.moviesunlimited.com

NTERACTIVE SIMITAR: After licensing software titles for the past three years, Simitar Entertainment has formed its own interactive divi-

The company plans to release about eight titles a year for the CD-ROM and DVD-ROM formats. Its first two titles, "Fred Penner's Company Coming" and "Mazio's Animated Spelling Adventure," were released last month. Top Music Videos

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STO REPORTS COLLECTED, COMPILED, AND PROVIDED BY MEEX VEEK HILL. NO Suggested 1st Price H 155 ASS. TITLE, Label Distributing Label, Catalog Number \* \* NO. 1 \* \* THE DANCE 1F 19 90 2 NEW > WOW-1998 Scarrow Wide Chardant Diet. Group 1616 U 1998 THE BEST OF THE DOORS The Doors 3F 1450 I'M BOUT IT A' No Limit Video Prority Video 53423 4 3 23 Master P UF 19 96 WALK Scarrow Video Chordant Oat, Group 43225 . 3 Stewer Curtis Chans 15 14.00 VIOEO STEW FoliGram Video 440079213 The Mighty Mighty Sossiones NEW P IF 19.95 HOMECOMING: THIS IS MY STORY Chordent Dist Group 4960 7 Vanous Artists UF 23 95 DOWNHILL FROM HERE 8 Grateful Dead UF 23 95 LES MISERABLES: 10TH ANNIV. CONCERT 9 8 52 UF 24.95 SPECIAL HOMECOMING MOMENTS Various Artists 15 29.95 THE COMPLETE WOMAN IN ME & Sharra Twain U 915 IT'S YOUR LOVE 12 NEW▶ Tim McGene UF 1450 SELENA REMEMBERED EM Lutin Video 77824 13 9 22 Selena UF 11538 THE GREATEST HITS VIDEO COLLECTION 13 8 Smres & Dunn 16 15 50 Stevie Ray Vaughan And Double Terror LIVE FROM AUSTIN, TEXAS .
Epic Music Video Sony Music Video So 11 106 UF |15 50 WELCOME TO THE FREAK SHOW 15 21 or Tab UF 15 50 WHO THEN NOW? 17 34 UF 13 98 LIVE SHIT: BINGE & PURGE A" 18 28 202 Metallica 00.00 PULSE A 16 126 Music Video Sory Music Video 50121 24 98 LIVING THE DREAM: LIVE IN WASHINGTON, D.C. The Centon Spiritual BMG Video 43021-3 20 11 LF THE WILDLIFE CONCERT Sony Music Video 89710 14 22 13.98 LIVE AT THE ACROPOLIS A 22 192 29 10.00 ENLARGED TO SHOW DETAIL & 23 24 53 LF 13.95 311 LIVE MCA Music Video 70010 24 20 3 George Strait UF 1358 G3: LIVE IN CONCERT Joe Satriani/Eric 25 22 23 UF 19 98 HIGH PLACES 26 26 3 Dan Vennte LF 14.9 CHRISTMAS ALBUM Ray flotts UF 16.98 RETURN TO PARADISE 28 23 IJ 10 01 29 25 HISTORY ON FILM: VOLUME II Epic Music Video Scry Music Video Scry Music Video Scry 10 1£ 19 96 THE BOB MARLEY STORY A 27 | 159 Bob Marley And The Wallers IJ 115 GATLIN BROTHERS COME HO 31 RE-ENTRY The Gatlin Brothers U 29 95 JOY IN THE CAMP Bill & Gioria Gather And Their Homecoming Fren 32 RE-FRIRT IJ 19.00 36 WOMAN, THOU ART LOOSED! 35 10.00 25 19 JAGGED LITTLE PILL, LIVE ▲ Warner Reprise Video 38476 UF Manis Morissette 19.96 LIVE IN AMSTERDAM 35 36 9 UF 24 90 NO BULL: LIVE AT PLAZA OF TOROS. MEXICO 36 40 51 AC/DC ĿF 19 95

C RIAA gold cert. for sales of 25,000 units for video singles. • RIAA gold cert. for sales of 50,000 units for SF or LF videos. C RIAA plates me cert. for sales of 100,000 units for video surges. ARIAA plates me cert or sales of 100,000 units for SF or LF videos. CRIAA gold cert. for 25,000 units for SF or LF videos. CRIAA gold cert. for 25,000 units for SF or LF videos. CRIAA gold cert. for 25,000 units for SF or LF videos. CRIAA gold cert. for 25,000 units for SF or LF videos certified prior 10 Acril 13, 1991; \* RIAA gold certified prior LF videos vid

HELL FREEZES OVER ≜1 Gelfen Home Video Universal Music Video Dist. 39548

BIRLLEE- LINE AT WOLE TRAP

40 31 181 \$19.98 HOME VID CLIFF'EM ALL! A

32 145

38 RE-ENTRY

39 38 24

		xal						NOVEMBER 22,	199
1	<b>[</b> (	)[	Special Int	er	9	S	t	<b>Video Sales</b>	114
THIS WEEK	2 WKS. AGO	WKS, ON	Compiled from a national sample of retail states sales reports.  TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGD	WKS ON CHART	Compiled from a national sample of retail stores sales reports.  TITLE Program Supplier, Catalog Number	Suggested
		RE	CREATIONAL SPORTS.				H	EALTH AND FITNESS	
1	1	79	* * NO. 1 * *  MICHAEL JORDAN: ABOVE & BEYONO Foll/fideo (CBS/Fol) B360	14 98	1	1	5	* * NO. 1 * *  OPRAH: MAKE THE CONNECTION Bustas Vista Horne Video 60428	22 !
2	2	21	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video 05586	109-98	2	3	5	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12
3	6	7	NFL GREATEST GAMES: SUPER BOWL III PolyGram Video 80063046439	19 95	3	4	97	THE GRIND WORKOUT: FITNESS WITH FLAVA+ Sony Music Video 49796	12 !
4	3	21	TIGER WOODS: SON, HERO & CHAMPION FaxVideo (CBS Video) 4098	14 98	4	5	51	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	95
5	4	51	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAIS & BLOOPERS Orion Home Video 96002	14 98	5	9	5	DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909	12 !
6	8	3	FOOTBALL FOLLIES PolyGram Video 4400475033	9.95	6	8	29	THE FIRM: FIRM STRENGTH BMG Video 80305-3	19 1
7	9	95	MIKE TYSON: THE INSIDE STORY MP1 Home Video 7074	13 58	7	6	31	THE FIRM: THE HARE WORKOUT BMG Video 80124-3	19 5
8	5	15	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDED FoxVideo (CBS/Fox) 8452	15 58	8	13	41	THE GRIND WORKDUT: STRENGTH AND FITNESS+ Sony Music Video 49805	12 !
9	16	3	NFL: THREE IN A ROW PolyGram Video 4400475093	9.95	9	15	93	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.5
10	12	7	NFL GREATEST GAMES: THE ICE BOWL PolyGram Video 8006304643	19 95	10	7	115	THE GRINO WORKOUT HIP HOP AEROBICS◆ Sony Music Video 49659	125
11	11	33	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19 99	11	18	161	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Heating Arts 1088	14:
12	7	229	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19 98	12	NE	wÞ	THE GRIND WORKOUT: FAT BURNING GROOVES Sony Music Video	12.5
13	10	3	PURE PAYTON PolyGram Video 4400464413	19 95	13	10	55	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19 5
14	14	47	SUPER SLUGGERS Orion Home Video 96001	14 58	14	11	171	BUNS OF STEEL 3 WITH TAMILEE WEBB WarmerVision Entertainment 131	99
15	RE-E	PERM	NBA AT 50 FoxVideo (CBS/Fox) 8450	15 56	15	14	55	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	13 !
16	NE	wÞ	ICE HOT 2 FaxVideo (CBS/Fox) 6664	14 58	16	17	89	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	13 5
17	13	43	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) B345	15 50	17	2	29	THE FIRM: FIRM CARDIO BMG Video 80314-3	13:5
18	20	3	NFL THROWBACKS PolyGram Video	19 95	18	16	55	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	13.1
19	17	79	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19 55	19	12	31	THE FIRM: THE TORTOISE WORKOUT BMG Video 80123-3	13.5
20	19	3	NFL TALKIN' FOLLIES PolyGram Video	14 95	20	19	55	DAISY FUENTES: TOTALLY FIT WORKOUT WarmerVision Entertainment 51760	13.5

◆TIA gold certification for sale of 125,000 units or a doller valume of 59 million at sates for theetnically released programs, 25,000 units and \$1 million at saggested relate for nonthealnical trible. Or TIA plathnum certification for sale of 250,000 units or a doller volume of \$18 million at retail for theatnically released programs, or 50,000 stors or \$2 million at suggested stell for enotheratical stors, 1979, 8 biblioardist? Communications.

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The Galther Vocal Band UF 29:58

Mary Chapin Carpenter UF 1959

Metalica

UF 24 98

UF 1998

# Reviews Previews

## POP

Higher Ground

Columbia 66181 eless, universal appeal of the material on Barbra Streisand's inspirational "Higher Ground" album is matched only by the timeless, universal appeal of her own voice. The arrangements are larger than life, the vocal performances as masterful and impassigned as one expects from Streisand. and the choice of material top rate from the Rodgers and Hammerstein gem "You'li Never Walk Alone," to the traditionals "The Water Is Wide" and "Deen River," to the title track to the Jewish prayer "Avinu Malkeinu." Of cial note is the album's first single "Tell Him," an explosive duet between Streisand and bot diva Celine Dion. Perfectly timed for the holidays, but destined to live long beyond the sea-

► VARIOUS ARTISTS
Tibetan Freedom Concert
PROGUCERS: Pat McCarthy, Sylvia Massy Grand Royal/Capitol 59110 Three-disc set captures the essence of the Tibetan Freedom Concerts of 1996 and '97 in San Francisco and New York, respectively. Featuring Patti Smith, Porno For Pyros, U2, Fugees, R.E.M.'s Michael Stipe and Mike Mills, Alanis Morissette, Bjork, Foo Fighters, Beck, Radiohead, and the Beastle Boys (whose Adam Yauch spearheaded the project), the album is packed with star power. It is equally rife with good sentiment: All artist and label royalties ben-efit the Milarepa Fund, which supports Tibetan independence from Chir Highlights of a diverse set include Smith's scorehing "About A Boy," Morissette's "Wake Up," and the open ing and closing prayer chants by monks from Drepung Loseling Monastery and nuns from the Tibetan Nuns Project. Discs 1 and 2 were recorded in New York, whereas the short disc 3 is an

excerpt of a soundboard recording from

#### SPOTLIGHT



#### Anne-Sophie Mutter, violin; New York Philonic, Kurt Masur PRODUCER Martin Found

tsche Grammophon 457 075 A rush-release of a recording made live at the Lincoln Center Festival in July. this album captures a precious moment of this Brahms anniversary year. Anne Sophie Mutter's performances of the great Brahms Violin Concerto were brilliant, investing the perennially pop-ular work with new life—a fact that is not lost on disc. Mutter is one of the serious classical music world's most glamorous stars, but she serves the music and its emotional poetry above all. Mutter feels ber Brahms very deeply, yielding all the grand fire the epic first movement as well as the heart-melting lyricism of the middle episode. And belying the old saw that the work is "a concerto against the vio-lin," the New York Philharmonic under music director Kurt Masur is a perfect partner throughout. The July concerts also featured a thrilling per-formance of Schumann's bravura Fan-tasy for Violin and Orchestra, included

#### MICHAEL BOLTON

All That Matters

Michael Bolton's first album of all new material in four years finds him working in a slightly softer yein than the overnowering style he rode to acaim starting with his 1989 breakthrough, "Soul Provider." Songs like "Safe Place From The Storm," "Let's Make A Long Story Longer," and first single "The Best Of Love" are delivered with enough pussion to energize the

#### VITAL REISSUES®

## the San Francisco show THE DOORS The Doors Box Set

This four-CD set is a colorful and thorough introspection into the legendary site hits on the fourth disc (titled "Band Morrison's unrivaled improvisatory anties ("Montal Floss," "Hello To The Cities" from "The Ed Sullivan Show" While fans may have heard some of this music on bootlegs-and may quibble over song selection on the box-they no doubt will marvel at the fact that the three surviving Doors have managed to

write and record a convincing music

track for "Orange County Suite," a 1970 solo vocal and piano recording by Mor-rison. Far superior than the Beatles' comparatively contrived "Free As A Bird" and "Real Love" pastiches,
"Orange County Suite" plays like an nsemble piece, with each musiclanenlightening essays by Michael Ventu-

including Morrison—seemingly work-ing off the others' cues, even acceleratra, the late Doors producer Paul Rothchild, and author Tom Robbinsplus detailed track annotation—the Doors box is an essential item for longone of the musical treasures of the late

#### SPOTLIGHT



### A Very Special Christmas 3

ASM 31454 0764

The third installment in A&M's successful Christmas series lives up to its first volume from 1987, which featured U2, Sting, Bruce Springsteen, Madonna, and Run-D.M.C., and its 1992 follow-up, noted for its tracks by Aretha Franklin and Sinéad O'Connor, as well as its Frank Sinstra/Cyndi Lauper duet. This time around, the material again ranges widely, from traditionals again ranges widely, from transforms arranged by Sting, Enya, Patti Smith, Steve Winwood, Natalie Merchant, Tracy Chapman, and others, to new originals by the likes of Dave Matthews Band, Blues Traveler, and the Smashing Pumpkins. Other notable tracks Include No Doubt's cheeky "Oi To The World," Sheryl Crow's "Blue Christmas," and Chris Cornell & Eleven's grandiose reading of Schubert's "Ave Maria." Like the first two volumes, this one offe combination of novelty cuts and eyeopening arrangements, and it benefits the Special Olympics.

airwaves but with a new measure of restraint. On the other hand, closer "Go The Distance" is a power ballad in the style of Bolton's familiar hits. Overall, the sterial does not stray too far from the Bolton formula. An album that will find favor among AC programmers, with potential crossover to pop.

# ► BEBE WINANS

Attentic 83041 Contemporary Christian star BeBe Winans debuts as a solo artist with a collection of mostly original tunes that evoke the spirit of Christianity but lean in a decidedly pop direction. Highlights include the lush "In Harm's Way," the Vandross), the ballad "Did You Know" (featuring Debbie Winans), the catchy "I Wanna Be The Only One," and "This Song," featuring acoustic guitar by Eric Clapton and reminiscent of the Clapton-Babyface hit "Change The World." An album with appeal for Christian, pop, and

#### TOMMY TUNE

PRODUCERS: Wally Harper, Fred Miller

The musical theater dancer/director may lack the vocal élan of a Fred Astaire or Gene Kelly, but he nicely makes an easy-going romantic point on a collection of fine songs that gives welcome and renewed

#### SPOTLIGHT



#### THE REACH BOYS

The Pet Sounds Sessions—A 30th Anniversary PRODUCER Brian Wilson Unanimously hailed as one of the mas-

terworks of pop music, the Beach Boys' "Pet Sounds" opened the minds of music fans musicians and the nublic at large, forever changing the way records are made. Timed to coincide with the 1966 opus' 30th anniversary (but delayed for a year), this four-CD box celebrates "Pet Sounds" with a remastered version of the original mono mix, a new stereo mix, loads of alternate takes, and instrumental and "stack-o-vocal" cappella versions of nearly every cut on the record. Furthermore, the longbox-shaped package includes an introduction by album mas termind Brian Wilson, an overview and track annotation by Beach Boys ority David Leaf, testi from Psul McCartney and George Martin, and the Doonesbury strips that appeared when "Pet Sounds" was first released on CD in 1990. A dissection of an old master that sheds new insights with every layer it peels away.

recording life to such gems as "It Only Happens When I Dance With You," "You Belong To Me," "That Old Feeling," "On A Slow Boat To China," and "Somewhere Along The Way." There is also an appealing version of "The Way You Look Tonieht" with Barbara Cook A full orches tra conducted by Wally Harper is as sym-pathetic to this album's intrinsic warmth as Tune could hope for. A welcome throwback to an age when such pleasant releas-

### RAP

► GRAVEDIGGA≥ The Pick, The Hammer And The Shovel Gee Street 63881-32501 Given the blend of borror-movie imagery, hard street beats, and fluid

lyrics about such real-life distresses as mental illness and drug abuse, one could have done little more than shiver on the spot at the results of the Gravediggaz's first project. The group created a new mythology that shocked and amazed as it bounced across ear space. In the three years since it first appeared, the trio has gone and bounded to the next level, and its new set, which is even more serious in tone, commands the type of terrifying power usu-ally reserved for cult leaders from the Far East or deep South. The act comes on like spiritual deities surveying the dark spots of the urban landscape before delivering its unique brand of otional rescue and bope for spiritual salvation. With their references to selence, religion, philosophy, and history, they sound like they've been nurtured by a million years of knowledge and

#### COUNTRY SAMMY KERSHAW

PRODUCER, Kerth Steam tercury 314-536 318 Sammy Kershaw has been quietly estab-lishing himself in the '90s as a pillar of Although he cometimes veers into areas of excess, his bare-knuckles, no-nonsense brand of country is usually right on target. As probably the only major ville artist to have actually worked in a Wal-Mart store, Kershaw obviously has his finger on the pulse of a large ment of the country music buying public. Title cut is a paean to those working folks. And, with "Honky Tonky a," you have to tip your hat to a singer who-in the course of one drinking song-manages to evoke the glories of "Louie, Louie," "Wooly Bully," and Proud Mary

#### DANCE VANESSA DAQU

Plutonium Glow PRODUCER, Pyter

Dacu Music 1101
Dacu takes the do-it-yourself route for her third solo album, opting to sell this fine new album via ber World Wide Web site, www.daoumusic.com. "Plutonium Glow" finds the artist and her husband/producer, Peter Dsou, min ground similar to last year's "Slow Burn" as they meld sensual, often enlightening lyrics with smooth, warmly ambient dance grooves. Vanessa Daon has grown impressively as a lyricist, which translates into vocals that are markedly more confident and relaxed Electronica disciples will find cuts like the skittling, single-worthy "Peculiar" revelatory, while longtime listeners will gravitate toward "Make Believe" with its jazzy plano lines and winding melody.

#### JAZZ \* TERELL STAFFORD Centrioetal Force

Capdid 79718

omore release for trumpeter Terell Stafford is a joyously swinging, straight-ahead session with a noteworthy backing crew that includes Stephen Scott, Tin Warfeld Jr., Stefon Harris, John Clark,

(Continued on page 97)

ALBUMS: POTUGET. Released formed by the roles with a place of a potugation of the po BILLBOARD NOVEMBER 22, 1997

# Reviews & Previews



# POP

CERS- Pole and Tone WOTERS W Seven S I S PUBLISHER: not listed DEMOKER, Rich Traval ibia 3464 Ich So

This intriguingly titled single is a sweet cross between rap and dance styles-p haps even outrageous R&B? Despite his success in Hollywood, Smith keeps musi close to his beart. He delivers a happy rap song—very upbeat, indeed. A back-ground mixture of children's voices gives ground mixture or called this single an interesting twist, which provides pleasant interference. The viva cious bass sound makes "Gettin' Jiggy Wit It" stand up on its feet. Even though it is repetitive, it's really a great one fo those rap lovers out there. Get listening

DUNCAN SHEIK Wishful Thinking () 401 PROGUCER, not listed WRITER and listed PLON ISHER: not bated

Sheik's star will continue to rise with the onset on this strumming alterna-pop ditty, lifted from the soundtrack to "Great Expectations." His introspective lyrics are sharply drawn and touchingly sensitive—perfectly complemented by a vocal that is appropriately soft but never soppy. Factor in carefully layered guitars and a smooth beat, and you have an instantly appealing package that should prove irresistible to programmers at every possible format

\* MEJA How Crazy Are You? (4-02) PRODUCER: Douglass Ca WRITER: not listed

PLUM ISHED and letter Cohombia 78619 tota Sou Watch out, Amber! This young and ener getic artist may have a huge hit on her hands. Although "How Crazy Are Yon?" ns, the rer rule. The upbeat, sunny, and hright sounds lift your spirits, leaving no room for sadness or empty tears. What sets this single spart from other dance singles is the choir in the background singing "hallelujah," reminding the liste Sunday-morning church services. The relentless da ce beat with a funky twist is guaranteed to please the more mat adult audience as well as young disco lovers. So don't touch that remote!

#### R & B MYRON So Fly (4.14) PRODUCERS SH

WRITER M. Davis DUBLISHED M Double BM Island Black Music 5435 tree "We Can Get Down" is still lingering in many a memory, and the star-powered Myron is already on to what will easily be a second smash. Once again, he cru es over the track's percolating, hip-bop smart funk groove with a soulful ease that belies his youth. He vamps like a seasoned vet while effectively smoothing out his flow for a thick, wildly infectious chorus of harmonies. Widespread R&B

radio acceptance is a given, with top 40 likely to follow quickly behind. JOHNNY GILL Maybe (4:32) PRODUCERS: Jimmy Jam. Terry Lewis WRITERS: J. Harris III, T. Lewis, J. Gill PLIBLISHERS- Flyte Tyme Tunes/South Roots, ASCAP Motown 63204 (cassette single)
Gill disciples will remember this seductive slow jam from his "Let's Get The Mood Right" album. Motown has revived this hit-worthy effort for the "Favorites

ion, backing it with the Tony Rich-produced ballad "Having Illusi Both cuts serve as firm reminders of his skill as a crooner, while giving R&B tastemakers a couple of ripe program-ming choices. Make one and enjoy.

TARAL SIBy 14 000 PRODUCERS, Andre Harrell, Andrew "Sugar Olco Randhanny, Edward "Eddie F" Ferrell, Tim Shide WRITERS: D. Williams, F. Baskett, C. McDonald

Newcomer Taral threw away all the safety valves that come standard on a new singing career when she decided to remake Deniece Williams' '80s classic (and previously untouched) hit "Silly Although she was hrave in her choice undertakings, her producers realized the possibility of total career suicide and aged to keep Taral in safe vocal waters hy allowing her to beit out only as much as her voice allows. The result is a mild but somewhat respectable rendition as she avoids all the really high notes that made the original version famous—including the climactic falsetto riff that keeps "Silly" fresh. Although she is no young Williams, listeners won't be totally turned off, as Taral performs

#### COUNTRY

well at her own terms.

► GARTH BROOKS Long Neck Bottle (2:15) PRODUCER: Atlan Provinced WRITERS: S. Warrier, R. Cornes PUBLISHERS: Steve Warrer, BMI; PSO Limited, ASCAI Capital 12333 400 second Solidly country with an infectious retro feel, this long-anticipated taste of Brooks' forthcoming collection, "Sevens," should

definitely whet appetites for the fourth quarter's hig event. Written by Steve Wariner and Rick Carnes, the tune is a concise slice of fan, deliciously produced by Alien Reynolds and delivered with Brooks' reliable abundance of vocal personality. At the end of the day, after all the political machi ations, it all co down to the music. Will "Long Neck Bottle" make toes tap in the heartland? Will it inspire the working man to go out and spend his hard-earned money? This one ould easily pass both tests

> CHELY WRIGHT Just Another Heart PRODUCER: Twee Ber

WRITERS E. Hill, M.O. Sanders PUBLISHERS. New Haven/Music HEI/Standruck William HI O., EMVASCAP MCA 72025 tota Unit (CD pro Long a critical favorite, Wright began gaining some commercial steam with her previous single, "Shut Up And Drive. This lively, uptempo offering about." This lively, uptempo offering should easily continue her momentum—in fact, this should accelerate her rise to sta-

dom. The lyric is lightweight, but the chorus is catchy, and the product packs a punch. Wright puts all of her heart into the performance, and the ult is a record that's extremely radio

JIM COLLINS The Next Step (3.4%) CLICERS: James Street, Walty Wilson FERS K. Stazy, S. Mazy, M. Hammer PUBLISHERS: Careers-BMG/Floyd's Dream, BMI-BMG

Arista 3107 ove BMC (CC Collins is a veteran Texas performer who

has previously charted with six indep dently released singles. He hits the najor-label big time in a huge way with this outstanding song, which is also the title cut of his imminent Arista debut. "The Next Step" is a hit in every way James Stroud and Wally Wilson's prod tion and arrangement are both quit beautiful Collins has a wonderfully expressive voice that is at its peak duri the strong chorus. The lyric is exception-al. Penned by Marcus Hummon and Kent and Sharon Blazy, it paints vivid in everyone can relate to. Arista had chosen another cut for the lead single, but over-

whelmingly positive radio reaction to this song prompted the label to alter its plan. This should be a major, major hit

4 KIPPI REANNON The Greatest Louis For Ever Known (3 26) PRODUCER: Mark Bright

PUBLISHERS- EMI-Apristrane Kelly, ASCAP, Greeser Curb Universal 3014 (CD proved Brannon turns in another fine performance on the latest single from her comeback album (she was a teen artist who gave it up for a "normal" life and has now returned to the music world). The production of Mark Bright is vibrant The guitar is inviting, and Brannon's

WRITERS: I Kelly, M. Joyce

#### teem with emotion. Radio programmers would do well to give this a lis. AC KENNY LOGGINS Now That I Know Love

PRODUCER, Kenny Loggins WRITER: K. Loggms PUBLISHER: not listed

white 3389 tota Servil (CD pro With what may at first sound like a bor

ing, sleep-inducing melody, "Now That I Know Love" is anything but—once one pays close attention to the well-thoughtout and sentimental lyrics of this si The soothing and pleasant sound of Loggins' voice along with the soft and calm vet rhythmic R&B beat will be pleasing to many listeners. Loggins delivers a single that can serve as wonderful company while sitting by the fireplace and drinking a hot cup of tea on a frosty winter evening. From the current album "The Unforget-table Life."

\* TOM ROBINSON & JAKKO JAKSZYK Blood Brother the timing listed?

WRITER: T. Robinson PUBLISHER Noting HIT, ASCAP
Continues Northwest 001 (CD out) Veteran singer/songwriter Robinson and Level 42 guitarist Jakszyk actually recorded this sensitive ode to a lad who grew up "different" several years ago. Uncarthed and ed and remastered, the song sounds even more relevant and accessible to a wide-ranging audience now. Robinso who many will recall from his landmark "70s hit "Glad To Be Gay," has rarely bee more affecting as both a lyricist and vocal ist, while Jakazyk cushions the song's waltz-like melody with melancholy keyboards. Triple-A and even straight-ahe

AC program

ters would be wise to give

this heart-rending track a serious listen. Others should use "Blood Brother" as ar excuse to investigate the duo's fine album of the same name.

\* LAUREN WOOD Electric Eyes (I Will Welt For You) (so there betot) PRODUCERS: Ron Cohen, Lauren Wood

PLIES ISHER: More Lauren Wood, ASCAR Bad Art 14200 (CD cut)

WRSTER: L. Wood

Wood should be a familiar name to any who owns a copy of the soundtrack to "Pretty Woman," which festured her love-ly AC hit "Fallen." This leadoff track from her sterling eponymous disc follows along a similarly engaging acoustic-rock stylistic line. Wood has an earthy deep voice capable of soaking subtext into just about every syllable she utters. "Electric Eyes" shows her giving immeasurable yearning and romantic depth to a simple love song out keeping the home fires burn Her moving delivery, coupled with a spare but infectious arrangement, demands the ear of triple-A, AC, and even mainstream rock enthusiasts. Contact: 213-656-1007

#### ROCK TRACKS

PRODUCER Stophen Street WRITERS: D. Albern, G. Coxon, A. James, D. Ro-PUBLISHER not listed

Virgin 12777 (cassette single Wight 12777 consents super A rock record couldn't possibly get sweet-er than this without degenerating into an AC commercial jingle. Yep, there are load of Bestles-inspired melodic passages and harmonies. A layer of fuzzy, guitar-generated noise keeps the track firmly rooted in the '90s. But that shouldn't stop the retrominded from having a fun jour time, while youngsters will get an ample feeding of rock history and grunge sion. Popsters, be on the lookout for

PULP Help The Aged on timing treats PRODUCER: Chris Thomas WRITERS: Cocker, Banks, Doyle, Mackey, Webb PUBLISHER: Bland, ASCAP

Island 679 (CD p Pulp-heads will have to wait until April 1998 before they're served the band's new album, "This Is Hardeore," so this peinto the set will have to keep them happy for a little while. And rest as gloriously happy is precisely the er yon'll be experiencing by the close of this richly textured, deliciously introspective rock ballad, Jarvis Cocker is at his vocally ravaged best here, swimming through an ngement that gradually builds from a quiet piano/guitar opening into a collisis course of clanging guitars, layered harmonies and nounding bests. No need to

handicap the future of this gem. Just pre-pare for a saturating rock radio run. Now if only April came immediately after

\* JOAN JETT & THE BLACKHEARTS Real WIN Child (Wild One) on timing latest) PRODUCERS, Joen Jett, Kenny Laguna, Yony Bruno WRITERS: O'Keels, Greenen, Owens

Royalty 106 (CD (up) and song! Listening to Jett & the Black-hearts rip through this nugget from Iggy Pop's catalog of hits, ya kinda wonder wh; it didn't happen sooner. This racing verof "Real Wild Child (Wild One)" be found on "We Will Fall: The Iggy Pop Tribute," which applauds Pop's influence on rock culture while also raising money for LIFEbeat, a music industry AIDS awareness/relief organization. Supporting this record provides twofold pleasure. You ort a slamm ing slice of music, and you get to participate in a good deed. How can you go wrong? Contact: 212-333-7728.

# RAP

PRODUCERS: Andrew Shack, Violet Brown. T-Smoon WRITERS: B Edwards, N. Rodgers, G. O'Brien, S. Robin

son, B. Liebrand, M. Wright, H. Jack PUBLISHERS Bernard's OtherSonvATV SoneyTommy lymi, Inc./Sugar Hill, SMI Priority 30215 (month supe)
On the first single release from "In Tha Beginning . . . There Was Rap"—a compi-lation of classic hip-hop remakes by cur-

rent hip-hop stars—Redman, Erick Ser-mon, and Keith Murray get comfy with the lyrics of the Sugar Hill Gang, It's rie likability ar whether it's the nostals of the original track, the three's infection mistry, or a combination of the two that makes this cover of "Rapper's Delight" a hit. Regardless, lis find it hard not to break into B-boy mode or do a head spin or the pop even if it wasn't their forte back in the day. Though it's been more than 15 years since the single first bowed, the three's rendition ow makes the track current, and their rap styles translate well with the corresponding members of the Sugar Hill

MASTYROY KLICK AZ Side (1.79) WRITERS, Ziggy, MC Magic

PUBLISHER: Marco Cardenas, ASCAP Glasseote 53623 toto Mercuryt Icassette s The Phoenix troupe that scored with Down For Yours" is rine for a major now radio crossover with the second single from its notable album "Tha 1st Chapt Besides bonding with the jam's flow of sly rhymes and quietly insimuating beats, li teners are going to have a field day digging into samples of the Madonna club classic "Everyday." It's icing on the cake of a tasty offering that leaves you happily hungry for more, more, more.

RAMPAGE We Getz Down too timing listed WINTERS- R. McNair, T. Riley, L. Blackmon, N. Leftenant, C. Singleton, T. Jenkins PUBLISHERS: Ramp/All Seeing/Yoh/Gr

onal Carriero Five, SMI, Zomba Enterprises, ASCAI REMIXER: Busta Rhymes Detre 9911 (casses single)
Looking at Rampage's career single by

single, one could safely assume that he is attempting to reach a wider audience attempting to reach a wider auchence: He's issued the underground hip-hop hit "Wild For The Night," the pop-leaning "Take It To The Streets," and the funk-laced "We Getz Down." Unlike it's progen-itors, "We Getz" is a bit too busy and becomes annoying pretty quickly. He seemed to notice the error of his proc tion ways and used the instrumental of Sister Sledge's "He's The Greatest Dancer" to fuel the remix, thereby creating a radio gem to closely follow behind

#### NEW & NOTEWORTHY P.F. PROJECT FEATURING EWAN McGRE-

GOR Choose Life too troong listed WRITERS- J. White, Moose REMOTERS Tour De Force, 105 off to a rousing start with an he soundtrack "Trainspotting 2. and Moose have woven a disc inflected groove that is fluffy enor for pop sensibilities, yet muscular

The first single from Priority's new dance imprint, Playland Records, is anthemic ism that will be featured on U.K.-rooted producers Jamie White ngh to generate some much-needed street credibility. McGregor has as of dialogue from the n adding a smooth rhythmic flow that would be missing had the producers merely sampled the flick. "Choose pop charts, and club DJs here are frothing for a copy. Next stop? Top 40 PRODUCERS- Nosie Katzmann, Jens Zimmermann WRITERS N. Katzmann, J. Zimmermann PUBLISHERS: Get Into Magic/Neut Welt, GEMA-

REMIXERS Novie Katzmann, Jens 21 Island Records is also launching a new dance subsidiary, and it's showing signs of heing a solid pop radio p with this revved-up Euro-NRG ditty.

Before the track kicks into a full

throttle anthem, Sanders gets a chance to flex her smoky alto voice over a languid ballad opening that is etched with pillowy synths as d Sutter ing acoustic guitar licks. A hig thumbs-up to producers Nosie Katzmann and Jens Zimmermann for tin kering with the Euro-NRG formula, hringing a handful of fresh ideas to the table and still managing to delive a single with "potential smash stamped all over it. "Jenlousy" is fea-tured on Dancin' Music's forthcoming "Party Jams" multi-act compilation.

SINGLES, PCKS (9-). New releases with the greatest charf potential. CRITICS CHOICS (-) New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical ment. NEW AND NOTEWORTHY. Highlights new and ng acts worthy of attention. Cassette, viryl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audie io and/or retail in the U.S. are eligible for re copies to Larry Fick, Bilboard, 1515 Brasilway, New York, N.Y. 10036. Country singles should be sent to Deboarh Evens Price, Bilboard, 49 Music Square W., Nashville, Tenn 2010. Continuing, Doug Record L.A., Shavenese Smith, IN.Y.

#### (Continued from page 95)

Ron Blake, and Victor Lewis. A jazz educator and alumnus of McCoy Tyner and Bobby Watson bands, Stafford lays down broad, brussy tones on full-tilt versions of "Old Devil Moon" and "Dashoud," as well as on a sweetly nostalgic "Skylark." He dueta with guitarist Russell Maione on a wrenchingly lovely "A Child Is Born" and with Scott on a similarly deli-cate "My Romance." Originals include Stafford's glistening, lyrical "! Lewis' edgy, crackling "Addio."

# LATIN

Alta Hanas PRODUCER: Oscar Serrano, Banchy Serrano

As it did last year, popular vocal trio ers another smoking disc full of good-time merengue ditties just in time for the holidays—the most wonderful time of the year in the band's native Puerto Rico. Complementing disc's frothy, meren-pop love songs like "Qué Loco" and "Coranancito" is the com salsa entry "Te Fuiste De Me Vida."

#### CLASSICAL MAYIM VENCEROU.

PROKOFIEV/SHOSTAKOVICH VIOLIN CONCERTOS NO. 2 London Symphony Orchestra, Mstislav Ros-

mann Engelbrecht Teldec 0630-13150 natic violinist Maxim Veng wowed the world with last year's Gram

my-night performance of the Burlesqu om Shostakovich's Violin Concerto No. 1. and his powerful Telder album of the Shostakovich and Prokofiev first conce tos was named Gramophone's Record of the Year in '96, This disc of the composers ertos is a welcome follo sparking the same fire as the first. The Prokofiev G minor is e dark beauty in particular, and Vengerov's reading deserves special attention.

#### \* SHOSTAKOVICH: COMPLETE TRIOS & The Kalichstein, Laredo, Robinson Trio PRODUCER-AGED AL

Arabesque 6698 This double-disc set offers many virtue not the least of which are the strong, styl

ish performances by the trio of pianist Joseph Kalichstein, violinist Jaime Lare-do, and cellist Sharon Rohinson. They tra verse Shostakovich's two piano trice and the three sonstas for violin, cello, and viols, making the most of the composer' alternately biting, bewitching ways. And the collection cutches the eye as well as the ear, packaged in bold red and black: plus, even with more than two hours of nussic, the set goes for only \$15.99. Dis-tributed by Allegro Corp.

#### CONTEMPORARY CHRISTIAN JONATHAN PIERCE

PERCUSTRY Comma Security Gov Backs Sob Park

Curb 77899 Jonathan Pierce recently left the Gaither Vocal Band to focus on his solo career, and if this second sole outing for Curb is any indication, his future looks hright. He has an expressive voice, and even when the tunes take flight with e driving dance heet, as on "Hold Me In Your Arms," Pierce's voice rises above the rhythm to take command of the song. Though four producers worked on the album, there's a cohesive feel throughout the project. Pierce co-wrote many of the 10 cuts on the aihum, displaying e talent for songwriting that eausls his impressive vocal gift. Among the standout cuts are "I Believe In Christ," "With All My Heart," and "You Carried Me."



DANCEMALL QUEEN

Island Cigital Media/Magna Extertairm 96 minutes, \$19.95

After derk Jemalee's fondest dreams and worst nightmares tick ewey in the reggae dancehall, where young women indulge their fantasies and let their bodies slip from the control of their "Dancehall Queen" offers e rare glimpse into this fescinating place of virile sounds, sweety desire, end intermingled hope end menece. Its weeve of hyperbolic fentasy, hrutality, and a near-documentary peek at the dancehali milieu comes 25 years after the release of Perry Henzel's intoxicet ing cult classic, "The Herder They Come." But this urben fairy tale is told from the woman's often overlooked point of view. Marcia (Audry Reid) is a "higgler," or sidewalk vendor, strug-

gling to support two young daughters end forced to turn e hlind eye on family natron Lerry's (Cerl Devis) seducon of her 15-yeer-old deughter Tanye (Cherine Anderson), who refuses to continue the effeir. At the seme time, e local tough is threatening Mercie's life Only one route cen take Mercie out of

With the hein of well-pieced plitter. outregeous wigs, skimpy "hetty rider" ontfits designed by e feiry godmother seamstress, and a few well-studied him grinds, Marcia goes undercover to onseet Kingston's reigning dancehall queen and win the grand prize. During her quest, she elso maneges to ley ingenious traps to snere the movie's villains. Adding to the combustible fun is the nonstop reggae dancehall sound track. It features originals from Chev-elle Franklyn, a rendition of the title track from Beenie Man, and trecks

from Grece Jones, Bounty Killer, and the Marley Girls. Another bonus is the Jamaican patwak dialogue, which is presented without subtitles. With ephoristle gems like the blissfully menacing line, "Walk and live; talk and humbo ciat dead!" as teasers, the movie elso becomes an excellent len guege course in Jameican Speak 101. Released theatrically in Jemaice and having enjoyed a limited run here, stateside fens eeger to he down, "Yard" style, will he rewinding over

end over eguin. BEAUTY AND THE BEAST: THE ENCHANT-**ED CHRISTMAS** 

Walt Disney Home Video 70 minutes, \$26.99 This first direct-to-video spinoff of the

enormously popular "Beanty And The Beast" franchise hits most of the right notes, even though the musical score is e hit hland. The story is told as a flashback, when Mrs. Potts was still e

pot. The imprisoned Belle secretly tries to celebrate Christmas, only to heve her plen foiled by Forte, the Beast's music director, who has been turned into a pipe orgen. The Beast hates Christmas because that was the day when he was turned into the Beast. But Belle's kindness and love turns him around. Unlike other Dis ney video sequels, this one feetures key returning cast members, inch Paige O'Hara, Robbie Benson, Jerry Orhach, and Angele Lanshury, who sink back in their roles with ease. Tim Curry is excellent as the devilish Forte, who has been added for this tale. The animation also is a cut above other video sequels. It's a far cry from the original, but it looks much better than "Return To Jafer" or "Aleddin King Of Thieves.

CRUNCH: FAT BLASTER H. STEP & SWEAT Anchor Bay Enti 35 minutes, \$9.99

As winter seta in, the timing seems ripe for these two new half-hour serv oriented additions to the popular "Crunch" series "Fut Risator II picks up where its predecessor left off with e hlend of high- end low-impact aerohics led by fitness consultant Nency Popp. "Step & Sweat" sticks pretty much to its name. The workout, led hy aerohic gold medai chemp Michelle Nevidomsky, is fast, intens and set to funky music. Also new from the folks at Crunch ere the turbocharged "Burn & Firm In 30 Minutes" and the peaceful "The Joy Of Yoga."

#### JONATHAN SLOCUMB: LAUGH YOURSELF TO LIFE

60 minutes, \$19.95

The multitalented Slocumb, who shines equally in comedic and musical ability, gives his all in this concert perence. More then e shallow star up, he ettempts to use his repertoire to rouse sleeping souls and encourage people to soak up the joys of life. The majority of Siocumh's material weeves together song and humorous hits, st of which have a light sprinkling of Christien themes, such es e mediev of humor-infused Bible stories.

#### ENTER + ACTIVE

THE GLOVE

This futuristic-looking, strap-on game controller for the PlayStation tracks players' wrist movements, but it's not as easy to use as it sounds. Players must first calibrate the movement sensitivity levels several times and acclimate to the different plecement of control huttons before they can eppreciate the Glove's true edvantages over a traditional con ages over e traditional con

troller. The advantage is that human reflexive twitches and ierks that don't mpact game play with e regular pad become part of the action here, making for an interesting and more immediate experience. Different settings allow users to select the best control setup for various sorts of games.

David Rowin has never been afraid of staying at least one step ahead of what ever trend happens to be sweeping the nation at any given moment. It is not surprising, then, that Bowie's official World Wide Weh site (www.davidbowie com) continues in this tradition, achiev ng the fusion of style and substance without compromise that many official music sites strive for but fail to execute. The site mainly revolves Bowie's latest elhum, "Earthling," and contains lyries, nterview clips, live performances, and album track samples in RealAudio 3.0. Also available, via download, are several versions of "Telling Lies," a single released exclusively on the Internet last year—an unprecedented event. This beautifully designed site also incorpo-rates the typical Weh site fare, including e message board, e plethora of arties and links, and me Music Ronleyard.

#### ON \* STAGE

TRIUMPH OF LOVE Directed by Michael Maye Book by James Magruder Music by Jeffrey Stock Lyrics by Susan Birkenh

Featuring Susan Egan, F. Murray Abrah Betty Buckley, and Christopher Sieber At Royale Theatre, New York With current Broadway shows

resembling amusement park rides far more than forums for live musical or dramatic expression, a sweet little production like "Triumph Of Love" seems doomed from the stort There are no eve-popping

pyrotechnics, nor are there largerthan-life sets and costumes. There isn't even a choir of 100 shrieking singers and acrobatic dancers to obscure a potentially dodgy score. With its modest six-person cast and visual design that is steeped more in functionality that lavish indulgence, "Triumph Of Love" takes a risk that few other Broadway shows will-it aims to rely almost exclusively on content.

Playfully adapted from an 18th century French comedy by Pierre de Marivaux, the plot revolves around Princess Leonide's (Susan Egan) quest for the heart of Prince Agis (Christopher Sieber), a sworn enemy who bas never actually laid eyes upon the lovely young woman.

sona and invades the prince's fartress-like garden retreat. Along the way, she weaves countless lies-and dons several additional personas—in order to keep her identity and ultimate goal a secret. A chronicle of her various machi-

nations and the resulting plot twists could fill several volumes By the end of the first act, she's succeeded in winning the heart of the prince, not to mention the bearts of his brother and sister (F. Murray Abraham and Betty Bucklev). In true musical theater fashion, all's well and neatly untangled

James Magruder's book is sweetly lighthearted and filled with gen puble-entendres, while Jeffrey Stock and Susan Birkenhead's music is appropriately witty and wonderfully infectious.

by the show's close.

The absence of a radio-friendly fodder (annther questionable ele-ment of the "event"-driven trappings of current Broadway musicals) may disappoint some, but there's plenty here that lingers in the mind long after the curtain drops; in particular, the Buckleydelivered "Serenity," a ballad with a complex melody and words that



nnabashedly tug at the heart. Perhaps the largest round of applause belongs to director Michael Mayer, whose decision to emphasize performance over pomp and circumstance allows the audi ence to feast on an array of sharply drawn performances. Egan, best known as Belle in

"Beauty And The Beast," is a revelation as Princess Leonide, rapidly shifting among several perso with meticulnus care. She wisely sidesteps the temptation to cb scenery in favor of small bits of character delineation. Her plucky charisma and seemingly bottomless reserve of energy leaves you guessing how long it will be before Hollywood will becken. She is complemented by the

equally warm and engaging Sieber, who downplays leading-man heroies in favor of grinning, hovish

Without the pressure of carrying the entire show, Buckley appears to be having the time of her life playing the spinster-like Hesione. She steals every seene in which she appears-as does the commanding, ultimately huggable Abraham. He compensates for his shaky singing voice with a broad palette of facia expressions that are downright

Although it's hard not to fear that the days of "Triumph Of Love are numbered, it's equally difficult to believe that a show of such high quality and earnest charm will not win in the end. After all, isn't Broadway lnng nverdue due for a

priceless.

true happy ending? LARRY FLICK

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"Why do the people in my photographs sometimes eppear to have glowing red ves?" Dr. Sei nce's enswer is, "Beca they're really demons from the planet Aptar masquerading in human form Every set of two or three questions has the same setup, and in e radio format as the same setup, and in e radio format as short hita, they are finny. But strung together in en hourlong audio, the jokes quickly wear thin and become tedious. The listener may even begin to iong for real answers to the questions.

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# Update

## CAI FNDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

#### NOVEMBER Nov. 14-15, Jacksonville Jazz Festival, spon-sored by WICT Jacksonville, Fla., Metropolitan Park,

lacksonville Fla 904-358-6336 Nov. 15. How To Get & Record Deal From & To

Z New Yorker Hotel, New York, 212-688-3504. Nov. 15, Grammy Backstage . . . Conversa-tions With Music Professionals Symposium. 'niversity of Utah Union Ballroom. Salt Lake City.

Nov. 15, TJ. Martell Foundation's 13th Annual Music Industry Tinnes Party, honoring Loud Records CEO Steve Rifkind, Roosevelt Island Racquet Club, New York. 212-245-1818.

Nov. 16. Rock On: Managers, Agents & Lawyers, sponsored by WBAI New York. 718-693-1280

Nov. 18, SESAC New York Music Awards, Supper Club, New York. 212-586-3450. Nov. 20, Studio Musicians: Instinct/Extinct?, presented by the New York chapter of the National Academy of Recording Arts and Sciences. New

York, 212-245-5440. Nov. 20. The Soundtrack From Holl Lunche Seminar, sponsored by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, Bever-

ly Hills, Calif. 818-842-6257. Nov. 20-22, Billboard Music Video Confernce And Awards, Beverly Hilton, Beverly Hills, Cold 212,536,5002

#### DECEMBER Dec. 2, ASCAP's "Real Stories... What Happens In Thn Music Business" Series Presents

Publicity: How To Create A Buzz, ASCAP Building. New York, 212-841-8119. Dec 3, Third Annual New York National Acad

nmy Of Recording Arts And Sciences Herons Awards New York 212,245,5440

Oec. 3, Thn 1997 Lifntimn Achinvenment Awards, sponsored by National Academy of Song-writers, Regent Beverly Wilshire, Beverly Hills, Calif. 212,792 0936

Dec. 4-5, Entertainment, Sports, And Publishing Law Seminar, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Sheraton Grande Hotel, Las Angeles. 713-743-2069.

Oec. 4-7, Aspen Artist Develo encn, Hotel Jerome, Aspen, Colo. 970-544-8292. Onc. 8. Billhoard Music Awards. MGM Grand Garden Arena, Las Veras, 212-536-5173 Oec. 9, Annual Forecast & Update Seminar, sponsored by the International Recording Media Assn., Sheraton New York Hotel & Towers, New

York. 609-279-1700. Osc. 11-12, Entertainment, Sports, And Pub lishing Law Seminar, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Hyatt Regency Hotel, Austin, Texas. 713-743-2069.

Dec. 14, Rock On: Record Company Presidnnts, sponsored by WBAI New York. 718-693-

#### JANUARY Jan. 8-11, International Consumer Electron-

ics Show Conference, sponsored by Consumer Electronics Manufacturers Assn., Las Vegas Convention Center, Sands Exposition Center, Las Vegas Hilton, Alexis Park Hotel, Las Vegas, 703-907-7674, http://www.cemacity.org Jan. 20-22, Mobile Beat DJ Show And Con-

ference, Tropicana, Las Vegas. 716-385-9920.

# GOOD WORKS

LENNON/BMI SONG SCHOLAR-SHIP: The BMI Foundation has launched the first John Lennon Scholarship Contest, established hy Lennon's widow, Yoko Ono, in conjunction with the foundation and Gib-son Musical Instruments. The winner will be awarded a \$5,000 scbolarship for the best vocal/instrumental work One has pledged that 100% of the royalties from the sales of the limited-edi tion John Lennon Gibson guitars will go directly to the scholarship, which will be awarded in May or June 1998. Henry Juszkiewicz, president/CEO of Gibson, also announced that his com pany would match that amount and donate it to the scholarship. Applicants, chosen from 30 participating schools and youth orchestras, must be between

by instrumentation chosen by the applicant and can be in any genre of music. Each organization will submit one student's work to the foundation by March 1, 1998, and a winner will be chosen by a panel of judges. Contact: Pat Beird at 212-830-2528.

FOOD FOR FUNDS: MusiCares, the charitable wing of the National Academy of Recording Arts and Sciences (NARAS), is hosting a holiday fundraising dinner Dec. 2 at Valentino Restaurant in Santa Monica, Calif. Tagged "You And The Night And The Music," it will be hosted by NARAS president/CEO Michael Greene. Following a VIP cocktail reception, a fivecourse meal will be served at the pressrious restaurant, Contact: Max O'Connor or Monica Alexander at 310,201,8846

# City of Hope The Spirit Of Hope. The 25th Music and Entertainment Industry Spirit of Life ard dinner, held in October, honored LaFace Records co-founders Antoni "L.A." Reid and Kenneth "Babyface" Edmonds. Held et the Century City Hotel Plaza back lot in Century City, Calif., the event raised \$3 million for med

research and treatment programs at the City of Hope National Medical Center and Beckman Research Institute in Los Angeles. The center treats and research es cancer, diabetes, HIV/AIDS, and other serious diseases. Shown congratulating the honorees, from left, are Reid; Shaquille O'Neal; last year's honoree John Sykes, president of VH1; and Edmonds.

# LIFELINES

Girl, Logan Lynn, to Tracy Byrd and Michelle Byrd, Nov. 5 in Bear Texas. Father is a recording artist for MCA Nashville.

Girl, Honour Kristen, to Caresse and Paul Norman, Sept. 9 in Los Angeles. Mother is manager for Madoni Father is a video director and actor.

Boy, Samuel Paul, to Amy and Larry Mestel, Oct. 29 in New York. Father is executive VP/COO at Island Records.

Boy, to Antonina Armato and Tom Sturges, Nov. 10 in Los Angeles. Mother is songwriter/producer. Father is GM at T.W.IsM. Records. The baby had yet to he named at

press time. MARRIAGES Karen Goodman to Norman Dufort,

Oct. 11 in Los Angeles. Bride is director of international publicity at MCA Records, Groom is a writer

Don Seat, 82, of heart failure, Oct. 24 in Tampa, Fla. A pianist, producer, manager, and agent, Seat left home at age 12 to become a professional piano player. He eventually hecame the ist for Dick Powell, Seat learned to play jazz from Count Basie and was considered one of the top three white jazz pianists. He became assistant producer and pianist for NBC's "Can-tor Show" when Eddie Cantor saw him perform at Al Capone's Sportsman Club in Chicago. In 1935, he began a career in film with stints at 20th Century Fox, MGM, Desilu Productions, and management agency GAC, the progenitor of International Creative Management, In 1956, Seat discovered Conway Twitty, managing the artist and producing his songs. H also negotiated contracts for Frankie

Valli & the Four Seasons, Jerry Lee

Lewis, and Charlie Rich. Other artists Seat managed, produced, or acted as agent for include Tommy Dorsey, Harry James, Duke Ellington, Frank Sinstra, Boh Hope, Josh White, Mitch Miller, Peggy Lee, Rosemary Clooney. Mitzi Gaynor, Elvis Presley, Johnny Cash, the Mamas & the Papas, the Jackson 5, Bruce Springsteen, and Steve Martin. He is survived by his on, Don, and daughter, Donna Vecelokie

José Santana, 84, of heart failure Nov. 1 in San Francisco. A violinist Santana played classical symphony orchestra selections. He turned his talents to mariachi music in the '50s. performing with his band, Los Cardinales. He continued to perform local engagements in San Francisco up until his death. He is survived by his wife, Josefina; children Antonio Santana, Laura Porras, Irma Santana, Arista recording artist Carlos Santana, Leticia Bailey, Jorge Santana, and Maria Lasher; and 16 grandchildren. In lieu of flowers, donations can be made to the American Heart Assn., 120 Montgomery St., Suite 1650, San Francisco, Calif 94104

Dr. Tommy Comeaux, 45, in a bleycle accident, Nov. 8 in New Orleans. A guitarist, Comeaux was the Commissioner of the Louisiana Music Commission and a multiple Grammy nomince. He was a longtime member of numerous bands, including Beausoliel, Coteau, the Clickin' Chickens, the Resin Brothers and others He also scored several soundtracks for local video productions. He is survived by his parents, two brothers. and two nieces.

Gerson Steinhach, 72, of a stroke, Nov. 8 in New York, Steinbach is survived by his daughter, Sharon, a freelance employee at Billboard, and son, Leonard

#### LOCAL ACTS ADD STATURE TO DUTCH BUSINESS (Continued from page 69)

it's not in Italy and France, where Euro house is still massive."

Arcade's Simonse says that the success of Anouk opens doors for simil ly styled cutting-edge repertoire in the Netherlands. "Our latest signing, Nilsson, an alternative four-piece, has got a warm welcome on Radio 3FM too. A few years ago, that would've been impossible. New Dutch hands were totally out of the question," Simonse

Radio 3FM's Houdiik agrees, saving, "Since we're a public broadcaster, we like to support Dutch artists. In general, we program more Dutch product than before, but it should fit within the overall [modern] sound of our stat Apparently, more of such material is available now." Apart from the increased quality of

the product and its marketing, coupled with the new open-mindedness of the media. Arcade's Simonse likes to point to the cultural reasons behind the 20% market share of local product. Through the European unification and the introduction of (the pan-European single currency] the euro, people start wondering where it's all leading to. Will they have something to say for themselves in the future and all that? Suddenly all across Europe everybody is trying to protect their own culture and language.

"Soaps in Dutch are the biggest TV hits here," Simonse adds, "And along the same lines, the success of our dialect rockers such as De Kast and Rowwen Heze is almost self-explana

the ages of 15 and 24. The work must

be an original your work accompanied

Not counting Golden Earring, Anouk, and BMG's chart-buster Total Touch, whose self-titled 1996 soulful pop/R&B dehut CD exceeded tripleplatinum sales, the bulk of the local product flood is Dutch-language, with Borseto, Bauer, and Smit being the most prominent ambassadors.

Columbia A&R manager Daan van Rijsbergen notes a trend in which all companies are jumping on the band-wagon. "Even Universal and Virgin have joined in signing acts who sing it their mother tongue, which is good. Through competition the level goes up. Our own band Van Dik Hout [with two albums on the chartl has set the standard for a new kind of Dutch rock " Van Riisbergen says, "Although clearly less talented than Van Dik Hout, lots of typical student hands score hits too.

"On a weekly hasis. I receive far more material than in the past. A few years ago, only one label would've shown interest in such hands," Van Rijsbergen recalls. "Now at least five labels are in sort of a hidding war for the same band. For the last year or two. everybody is signing up new bands like mad. The downside of all this is that the recording budgets go up as well. But in the end that will of course only boost the final results." Van Dik Hout's recently released

new album, "Kopstoot Van Een Vlinder" has boosted the combined sales of the band's three CDs beyond 200,000 When market share for local prod-

uct rises, the percentage of international product automatically diminish-"We don't have international es. superstars anymore like in the '80s," says BMG's Steinkamp. "Where have they been, the Jacksons, the Queens, the U2s, and the Collinses of latter day? From sure sellers they've lost entum. Even their best-of albums don't sell in huge quantities anymore.

"Only Celine Dion and, to a certain extent. Andrea Bocelli have filled in the gap. It's only fair that record companies have to look for other fuel to keen the engine rolling. The market for comnilation albums has saturated, so the only way is to develop your own artists Fortunately, it's a new generation of

stars stepping in. Concludes PolyGram/NVPI's Roos, Neither the quality nor the availability of the likes of Sting and Bjork we can control, but what we can do is steer our own rosters as well as we can."

# Proaramming RADIO PROMOTIONS NETWORKS SYNDICATION AIRWAVES MUSIC VIDEO VIDEO MONITOR

Mark & Brian Master 10 Years On Air At KLOS

BY CHUCK TAYLOR

For a radio show to outlive the average marriage is saying something. Especially since marriages don't have to maintain ratings.

Morning duo Mark Thompson and Brian Phelps, known as Mark and Brian, certainly appear to he sustaining a hig group hug as they celehrate their 10th year on rock KLOS Los Angeles-that's 2,600 shifts, mind you.

"It is a challenge, like a mar-age," says Brian. "We see each riage. other eight honrs a day, and each of us knows everything about the other. When we were first getting started, we'd make a point of spending time together to get to know each other. Now, we make it a point to spend time apart."



To acknowledge their endurance, on Nov. 11 the pair released a dou-hle CD called "You Had To Be There," featuring one disc of listeners' favorite comedy bits and a second with live, unplugged, often rare performances from the likes of Joan Osborne, INXS, Sammy Hagar, and Toad The Wet Sprocket, along with Mel Tormé, Tom Jones, and Adam Sandler.

Proceeds from the project, which will he sold nationally for the appeal of the 19 live tracks, will be divided between the Make a Wish Foundation and the Mark & Brian Scholar-



KLOS Los Angeles' Mark and Brian in 1987.

ship Fund, which provides college grants to qualifying high school seniors in the L.A. foster care sys-

Giving hack to the community has heen a predominant theme of the partners' role at KLOS through the years. During their career there, the two have raised more than \$1 million for charitable organizations. Among their pet efforts: promoting the Holiday Toy Drive, which has provided 2,000 toys for families; supporting the annual KLOS food and blood drives; and hosting the annual Pet Adoption Day, during which 2,000 dogs and cats have found homes

Among dozens of other notable missions, Mark and Brian also flew to Saudi Arahia during Operation Desert Storm to broadcast the first nent-oriented holiday program for those serving the nation. "The word 'fame' is absolutely worthless unless you can take it and henefit someone," says Mark. "You

can't touch it or feel it, so it's cool to "Charity is a part of us," adds Brian, "We've never collected anything from merchandise with our name on it." Then, in typical fashion: "Boy, we're stupid. Do you real-

be able to help others."

ize all the cash we could have had by

The pair arrived in L.A. after establishing their a.m. show in Birmingham, Ala., in 1986 at WAPI (I-95) and, in fact, becoming the No. 1 morning team in that market. In 1987, Bill Sommers, the now-retired president/GM of KLOS, flew east to bring them back. Within two years, they surpassed Rick Dees as the other guys in town, again scoring No. 1 morning ratings.

Perhaps one reason the Emmy Award-winning, Marconi Awardhearing Billhoard Air Personality achievers complement each other so well is because they approach life from diverse perspectives. Mark is married with three kids, while Brian is a hachelor.

"We've always hrought two sides of life together, like a couple of hud-



dies sitting in a har," Brian says. "The most important thing is that we continue to have fun and make each other laugh on the radio. That's what counts most."

Over the years, their guffaw-worthy stunts have earned them national headlines and trade publication mega-presence, especially their now-famed photograph with former San Francisco Mayor Frank Jordan. The two convinced the city official that if he took a shower with them at his home, the hoopla would stir at least 25,000 votes in his hid for reelection. It did garner them an appearance on the cover of The San Francisco Examiner, hut alas, Jor-

dan ended up losing the election. The two also earned national coverage last year for waking "Sling Blade" actor/writer Billy Bob Thornton on a train to tell him of his Oscar Award nomination, which he went on to win.

Then there are the guests the two have snagged over time, including Tom Cruise, who agreed to give Mark and Brian the only interview in support of his movie "Interview With A Vampire." Add to that the likes of Stevie Nicks and Lindsey Buckingham, Shaun Cassidy, Rodney King, and Oprah Winfrey, as well as John Schneider, Tom Wopand Catherine Bach from "The Dukes Of Hazzard." Deluxe!

A contributing factor in their shility to attract marquee-quality names is the pair's far-reaching presence: "The Mark & Brian Show" is now syndicated in 21 markets around the nation, including Honolulu; Alhuquerque, N.M.; Portland, Ore.; Sacramento, Calif.; and Tucson,



released nationwide Nov. 11

"It really hasn't changed the way we do the show," notes Mark. "There may he some comedy hits about local politicians we won't do because Portland won't get it, but

otherwise . . "We make no secret shout it. We're proud, and we like to make a hig deal out of it on the air," adds

For a moment in time, the two also had the hright lights of the small screen shining upon them

with their own NBC show, "The Adventures Of Mark & Brian." The 1991 program, which lasted two months, is not their favorite topic to discuss. It helps to bring up the Emmy they won for hosting an Andy Griffith TV special. Throughout their decade at KLOS,

the two have seen many changes in the radio landscape. For one, they agree that the industry, with its nationwide onslaught of station ownership consolidation, has hecome

overly corporate. "It used to be mom-and-pop," says Mark. "We'd go to our general manager in Birmingham and say, 'Hey, we want to throw typewriters off the roof, and it's going to cost

\$5,000.' He'd say yes or no and write out a check for \$5,000. "Today, you make a suggestion, type a memo, they hold six meetings, send E-mails, and let you know in six months. Corporate and radio

may not go together," he says. "It makes it harder to be spontaneous," adds Brian. "The upside is the money." tacks

on Mark. And then begins the roll. Brian: "Yeah, money, the money is (Continued on next page)

# newsline...

SW'S NEW DIRECTION, Sony Music Entertainment's SW Networks has announced plans to sell off its longform programming, including the weekly shows "Country's Most Wanted," "hardDrive," and "Personal Notes," which is hosted by musician Dave Koz. Approximately 16 staffers were let go as a result. At the same time, the New Yorkhased network plans to launch three new show-prep services: a service for top 40 stations; an entertainment news network, which will offer coverage of entertainment news, breaking stories, movie premieres, film festivals, and awards ceremonies; and SW Entertainment Express, which will emphasize coverage of television, movie, and celebrity news. SW Networks also has seven other format-specific entertainment news services.

JUSTICE VS. CHANCELLOR. Responding to the Nov. 6 lawsuit filed by the Department of Justice (DOJ) to block the merger of Long Island, N.Y., properties by Chancellor Media and SFX Broadcasting, Chancellor Long Island VP(GM Bill Edwards says that the department is "out of tune with marketplace reality." The DOJ purported that the group's ownership of the top-hilling stations in the market would create an advertising monopoly, giving Chancellor a 65% command of the pie. "The purpose and effect of this acquisition is solely to enhance the ability of these stations to compete and hetter serve advertisers, listeners, and the Long Island community," Edwards responded in prepared remarks. "We operate in an intensely competitive environprepares remarks. We operate in an inchnely competitive environ-ment where radio listoners freely switch channels among over 40 sta-ment where radio listoners freely switch channels among over 40 sta-will choose to stop using us unless we maintain our competitive pri-ng. "Channelor operates its WAIK.FM-AM in the market, while it has had in place for more than a year a local marketing agreement with SPX'w WBAB, WHMF, WBL, and WGBL, in this time, "Chan-ment of the property of the proper cellor has seen no drop in competitive pressure. Instead, competition is more intense," Edwards said. No response was available from the DOJ at press time.



Mark, left, and Brian, right, take hold of guest Billy Bob Thornton's best actor Occar portion this year

BILLBOARD NOVEMBER 22, 1997

# Radio

# Adult Contemporary

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T. WK.	L.	2 WKS.	WICS	TITLE ARTIST LABEL & MUNISER/PPOMOTION LABEL.
1	2	2	12	* * * NO. 1 * * *  SOMETHING ABOUT THE WAY YOU LOOK TONIGHT  FOUND THROUGH MAN TO I were write 1
2	1	1	19	HOW DO I LIVE   ◆ LEANN RIMES  CLIPB / 3022
3	3	3	17	QUIT PLAYING GAMES (WITH MY HEART)   BACKSTREET BOYS  105 42453
4	4	4	15	TAKES A LITTLE TIME
(3)	6	5	5	TELL HIM  ◆ BARBRA STREISAND - CELINE DION  SSO MUSICE PIC ALBUM CUT COLUMBIA
(6)	5	7	9	SO HELP ME GIRL   GARY BARLOW  ASSIA LINES
(T)	7	6	12	PROMISE AIN'T ENOUGH DARYL HALL JOHN OATES
(B)	11	13	5	AT THE BEGINNING RICHARD MARX & DONNA LEWIS AT MARK & BONNA LEWIS
9	9	9	15	SILVER SPRINGS  • FLEETWOOD MAC
10	10	10	12	2 BECOME 1  ◆ SPICE GIRLS  **SPICE GIRLS
(II)	13	14	6	THE GIFT JIM BRICKMAN FEAT COLLIN RAYE & SUSAN ASHTON WINDHAM HILL ALBUM OUT
(12)	12	11	6	BUTTERFLY • MARIAH CAREY
13	8	0	15	FOOLISH GAMES  • JEWEL  JEWEL
(14)	14	17	4	THE BEST OF LOVE   • MICHAEL BOLTON  COLUMN AND WOLF
(IS)	15	16	8	I DON'T WANT TO WAIT   ◆ PAULA COLE MASS 175 B WANTAN BROS.
16	16	12	31	SUNNY CAME HOME  SUNNY CAME HOME  SHAWN COLVIN
(17)	17	18	7	THE ONLY ONE CHICAGO
18	18	15	41	YOU WERE MEANT FOR ME    JEWEL  ADAMS CO. 1001
19	20	20	75	CHANGE THE WORLO  ◆ ERIC CLAPTON  REPROSE 1 7927
20	19	21	15	ALL FOR YOU  SISTER HAZEL
(21)	23	-	2	HOW COULD AN ANGEL BREAK MY HEART ◆ TONI BRANTON WITH KENNY G
22	21	19	10	CANOLE IN THE WINO 1997  ◆ ELTON JOHN
(23)	27	29	3	HEY GIRL  ONLY BILLY JOEL COMMENT A BUNCHER
24	22	22	22	FOR ONCE IN OUR LIVES PAUL CARRACK
25	26	25	20	A SMILE LIKE YOURS ◆ NATALIE COLE

# **Adult Top 40**

				* * * No. 1 * :	* *
1	1	1	18	LOON'T WANT TO WAIT MAGO 17913 WARNER BROS.	◆ PAULA COLE 3 weeks at No. 1
2	2	2	30	ALL FOR YOU	<ul> <li>SISTER HAZEL</li> </ul>
3	3	3	19	FOOLISH GAMES	<ul> <li>JEWEL</li> </ul>
(4)	4	4	14	FLY LASS MINUM CURSTLANTIC	◆ SUGAR RAY
(5)	8	12	7	TUBTHUMPING	<ul> <li>◆ CHUMBAWAMBA</li> </ul>
6	5	5	29	SEMI-CHARMED LIFE	◆ THIRD EYE BLING
(T)	10	9	11	WALKIN' ON THE SUN	◆ SMASH MOUTH
-	7	7	20	PUSH LISS MEDIC CONSTIANTIC	MATCHBOX 2D
9	6	6	20		SARAH MCLACHLAN
10	9	0	21	IF YOU COULD ONLY SEE	◆ TONIC
(II)	11	10	12	HOW DO I LIVE	◆ LEANN RIMES
12	12	11	28	HOW BIZARRE	◆ OMC
13	13	13	56	BARELY BREATHING	◆ DUNCAN SHEIK
14	15	15	40	ONE HEADLIGHT	<ul> <li>THE WALLFLOWERS</li> </ul>
15	16	16	13	TAKES A LITTLE TIME	◆ AMY GRANT
16	14	14	39	SUNNY CAME HOME	◆ SHAWN COLVIN
(17)	17	18	13	CRIMINAL CLIAN SLATE 78595/WORK	◆ FIONA APPLE
(18)	20	31	3	1 DO GEFFEN 19416	◆ LISA LOEB
(19)	18	19	18	QUIT PLAYING GAMES (WITH MY HEART)	<ul> <li>◆ BACKSTREET BOYS</li> </ul>
20	19	17	30	THE FRESHMEN	◆ THE VERVE PIPE
(21)	23	27	6	SUMMERTIME	◆ THE SUNDAYS
2	21	24	9	SOMETHING ABOUT THE WAY YOU LOOK TON	IIGHT ◆ ELTON JOHN
(23)	30	39	3	* * * AIRPOWER	* * * MATCHBOX 20
(24)	24	28	7	* * * AIRPOWER	* * * • TEXAS

# OGRAMMING

SU	MI	Ш	Е	ł	"	37	' AR	BIT	R	U	N	S	Call	Format	Su '96	96	96 W	-	-
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							ay not be qu	notes or r	repro	duce	d net	hout	WRO2	AC.	3.9	2.5	33	4.4	
the prior	written j	жти	18810	n of	Arbi	tron.							WHYL-FM	rountry	2.4	2.5	2.0	23	
		Su	Fa 106	w	Sp.	Su	Call		Su '06	Fa '06	'96 ·	Sp Su 97 '97	WHCE	60SY	3.9	33	26	2.1	
1	Format	36	'96	'96	97	97	Call	Fecalat	36	.96	.96	97 '97	WALDOW	adult std	3.8	2.7	3.2	2.0	
14/11 1/	ES BAF	DE	PA	-	62)	_	WOOD-FM	AC	7.5	7.5	7.0	63 50	WLAN-FM	top 40	1.9	14	1.9	2.4	
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CY WINE	tep 40 country	10.1	93		11.8	6.7	WOFH	3384	1.4	1.5		22 3.8	WLBR	B/T	20	21	2.5	1.7	ì
er es							WISLO	album	5.2	5.0		43 38	WARM-FM	AC.	. 9	2.3	1.2	1.6	
77	AC	89	93	6.5		7.4	WMIH	solub and	18	20		32 11	WCME	8/7	16	1.2	13	12	
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MI	album	36	45	4.2		5.6	WALK	religious	25	2.4		29 28	WDAC	religious	16	1.9	1.5	1.5	
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LWILT, WGBI							WEGR	classical	1.9	2.0		1.7 2.5						- 7	'
AX/WEJL	IVT	46	5.2	45		27	WXWW	RES and di	1.5	2.0		1.1 2.4		OASTAL			BO)		
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38	top 40	2.7	1.4	1.4		24	WEER	AC	10.0	11.0	11.2		WNCT-FM	aldes	36	47	5.5	4.0	
FHUWWSH	AC.	3.3	2.0	2.0		2.4	WWST	too 40	8.0	75		25 92	WHEN	AC.	30	37	35	3.6	
DE	oldies	1.0	1.5	1.0	1.0	1.8	MMM	oldes	92	100		7.3 6.8	WILLAWSOO	oldes	3.3	3.6	38	3.0	
LN	AC	1.6	1.8	2.9		1.7	WACK-AM-FM	NT	57	7.1		47 51	WFLS.FM	religious	3.3	1.5	22	1.7	
18	oldes	1.3	1.4	1.1	1.9	1.8	WGBB-FM	solulit stid	4.7	3.5		41 48	WOSI.	fon 60	24	1.9	14	1.7	
05	album	.9	1.1	1.0		1.4	WORD - FM	country	6.2	4.7		42 42	MEOR	albert	1.3	1.9	10	1.7	
X.	66034	1.1	.6	1.5		1.2	WIRZ	religious	2.5	31		42 4.2 25 2.8	WITEG	oldes	2.5	2.6	17	1.5	
EV	AC.	1.1	12	-	. 5	1.1	WHTZ	modern	16	24		17 21	WELL	R&R adult			16		
10	country	12				1.8	WGAP AM FM								1.5	1.0		1.7	
							WIGH AM-TH	country	22	16		19 1.7	MILLO	country	1.0	1.9	1.6	.9	۱
	ALLEN,			-(6:				R&B adult	1.1	1.4		1.2 1.5	WXXQR	albem	2.2	9	1.3	1.3	
IT-AM -FM	Spanish	119	9.3	16.0	14.4	14.8	WOOST	oldies	1.1	.7	1.2	1.0 1.2	MANG	religious	-	. 9	.9	1.3	١
M	top 40	12.4	12.3	11.6	13.0	14.8	WOLT	country	1.4	.5	1.1	8 1.1	METM	religious	.7	.9	.6	-	
rw.	Spanish	11.3	85	9.7		10.1	WRJZ	religious	1.2	.7	1.2	1.1 1.1	WELS-AM	nigous	.6	6	.9	.7	
x	AC	6.8	5.7	6.9		7.3	FI	PASO, T	FYA	-21	(69)		WMSL	adult std	-	.7	_	.5	
\$	Spanish	7.2	7.1	6.5		7.2	13.40	albam .	11.6	95		91 142	MOGM	religious	.6	1.2	.6	.8	ŝ
1	country	7.3	7.4	50	6.3	7.2	1000	top 40/Hythra		14.8		5.6 13.8	DAT	ON ROU	CE	IA.	/0	1)	
N/KTEL/							VRNA_SM_FM	Spenish	15.8	14.5		47 133	MUNICIPAL DAG	country	105	10.5		0.4	
R	Spanish	4.9	5.0	5.2		6.3	KTSM-FM	AC .	7.5	86		70 85	MENC.	RAB	10.5	.9	7.4	83	
90	album	7.8	5.3	6.7	5.6	4.2	RZM - LM	AC C	5.9	63		72 84	MADUR	P&B oldes	8.7	8.2	6.5	5.9	
A	6954	3.3	40	3.7	32	2.7	KOFX	nides.	6.1	6.1	6.4	5.9 48	MOST	ds rock	7.8	6.3	2.0	5.8	
3	rehajous	2.2	1.4	2.3	1.8	1.8	MALMOTA	N/T	3.4					AC TOCK	8.0				
W	N/T	2.2	2.4	2.5	2.6	1.8			45	4.6			KRVE			6.8	6.6	4.5	۰
IE-FM	oldes	1.5	2.2	1.5	23	1.5	KNEY-FM	country		6.7		64 43	W180	N/T	4.6		6.2	5.8	
T	Seansh	1.7	2.4	1.7	1.7	1.4		Spanish	39	40	3.8	38 35	WOLCE	country	5.5	5.6	3.9	4.5	
Y	N/T	4	4	5		1.4	XHE/XXPY	Sparish	2.2	30		27 3.3	KTBT	RAS	-	_	.8	4.7	F
H	Seansh	1.6	1.2	1.4	1.7	1.1	TEMR	Spanish .	.3	3	1	1.3 2.5	KHOM	top 49	47	5.5	47	3.2	
	Spanish	- 6	.9		- 5	12	KSET	country	18	19		22 23	KORL.	R&B adult	10.5	10.3	7.2	5.9	
					. ~		KRCO	sports	2.4	1.5		14 11	WLSS	top 40	4.6	5.5	4.3	4.5	
	ESNO,			(64			IEFV	Spanish	3	-	.3	4 1.0	MAZIN	country	33	2.7	2.8	3.7	
	N/T	9.6	13.3	11.6	0.6	8.8	IROK	Spanish	-4	-4	_	6 1.0	WCKW-FM	albern	3.4	4.6	3.4	5.0	١
15	top 43/rhyt			0.2		8.4	AI PIL	QUERQ	IE .	N P4		(1)	WTGE	modera	_	_	1.2	1.1	
IS .	country	5.3	4.0	4.9		8.8							WOVE-FM	P&B	3.1	2.6	2.4	A	i
20	oldies	5.4	4.9	3.9		5.5	KRST	country	99	10.1		0.3 11.1	WHOG	nigous	2.2	2.2	24	23	
8	AC	1.9	45	5.6		5.5	MA-BOXX	N/T	7.8	9.2		05 82	WOCK	religious	2.1	1.3	1.6	2.3	
rt.	adult std	6.3	5.7	6.1	44	5.2	KZSS/KZRR	aben	3.3	4.3		5.8 6.0	WIER	N/T	4		1.1	1.7	
u	country	3.4	3.4	3.2	40	4.8	KXS5	top 40/myth		7.7	58	8.1 5.6	WPFC	religious	.7	1.9	1.9	12	
ER.	abon	4.9	35	5.2	4.8	4.5	KHEM-FM	classical	43	44		44 58							
X	cls rock	1.8	27	26	40	4.0	KPEK	AC	2.3	2.6		4.6 4.8		LE ROC			-(8		
IR	Scensh	4.9	53	5.2		3.9	KMGA	AC	47	3.9	47	44 43	KSSN	country	106	11.7	12.9	9.6	
4	AC	4.3	3.6	3.9		3.5	KIOT	cls rock	38	5.1		4.7 4.1	KIPR	P&B	9.6	99	10.3		
'n	AC	5.2	3.0	45		3.4	KKOB-FM	AC	6.1	4.7	5.3	47 41	KIMEX	album	0.7	10.6		11.2	
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200	modern	7.7	69	6.3		7.5	WHP	NT	84	100		6.0 9.9	KYTOK	religious	22	2.3	1.8	22	ŀ
	top 40	60	5.4	6.0		7.4	WRYY	cis rock	7.2	6.0		7.8 6.7	KEZQ-AM	adult ski	27	1.7	1.5	1.5	
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#### MARK & BRIAN MASTER 10 YEARS ON AIR AT KLOS (Continued from preceding page)

real nice."

Mark: "We love money, yes sir." Brian: "That we do. Love the

money."

In September, the pair had the honor of putting their money where their feet are as they were awarded a star along Hollywood's legendary Walk of Fame, joining 1997 hon-orees Nicolas Cage, Bruce Willis, Tony Randall, Kenny G, and Miles

Davis, among others. "It was kind of cool when they first told us. Of course, the first question we asked was, 'Can they

take it back?" " jokes Mark. "When we found out they couldn't, we were very happy." On a serious note, he adds, "I realized that my kids can take their kids to see this. It's going to be there forever. And we actually had to do something to get this. It's not the kind of thing where you buy your way into it."

One of their buddies, John Travolta, even came in the rain and spoke for a few minutes about the pair. "It was a magical moment," Mark says.

For now, the two are satisfied to

continue entertaining the nation's No. 2 radio market. But they admit No. 2 radio market. But they admit that goals beyond remain part of the equation. "You know, I sat on the fence in Savannah, Ga., with my wife 10 years ago, and we wondered what was ahead," says Mark. "Neither of us certainly guessed this."

"A high school history teacher of mine once said, 'It's better to get B's and try everything than to get all A's and focus on only one thing,' " adds Brian. "There's a whole bunch of stuff I still want to do. This is a great stepping stone for that."

the London-based Anglo-Asian quintet Cornershop has elicited rayes with its transcontinental brew of Punjabi folk and Western pop, with the band growing leaps from its shrill indie debut to last year's freshly textured "She's Gotta Haw It." Cornershop's wryly titled third album, "When I Was Born For The Seventh Time" (Luaka Bon/Warner Bros.), sees the group upping the ante on its East/ West fusion even further: Juxtanosed to dizzving effect are buzzing sitar against langling six-string. mechanized beats against hand-hit tabla, wheezing harmonium against sampled effects, and Indian

mantras against recitations by rappers, rockers, even No. 36 on Modern Rock Tracks, the single "Brimful Of Asha" pays homage to the romantic, memory-

the late Allen Ginsberg

stoking allure of the 45 rum single. In particular, the song togsts the talents of Indian cinema concertross Asha Rhasia one of the world's most recorded week. iete from har neet ceveral decadas as a phenomenally popular "playback" singer for Bombay epics.

ACIE



Cornershop leader Tjinder Singh-who is the band's singer/songwriter/guitarist/producer—recalls frequenting Asian cinemas in the LLK, as a kid and help you remember things you've forgotten."

Billboard.

BY BRADLEY BAMBARGER witnessing the soundtracks' infectious anneal. "People would just get up and dance during the movie." explains. "It was great. The films were always 3D with

people dancing in the aisles." Sinoh-whose Cornershop mates are Ben Avres on tamboura and "geetar." Peter Bengry on percussion. Nick Simms on drums, and Anthony Saffery on sitar, harmonium, and keyboards—laments how the Bomhay film industry has "gone Bollywood" and how the advent of the VCR effectively shuttered most of London's Asian theaters. His revered 45s aren't quite extinct, though, and he and his bandmates comb thrift shops to buy them in bulk. "Old 45s have texture— unlike CDs," he says. "And the songs help you remember where you were when you first heard them; they

**NOVEMBER 22, 1997** 

Week of November 2, 1997

① Got 'Til It's Gone / Janet Jeckson Feetunes C-Tip And Jon Mitchell @ 4 Sessons Ol Loneliness / Boyz II Men CD Marchin' A Rate / Brason Con (f) Anabady Sans My Balu? / The Balline

Stones © Lagend Of A Compir! / Imore Coppole @ Honey / Menah Cerey (7) Person blo News Lide / Paints Date

@ Where's The Love / Henson ® Stepping Stones / G Love And Special Sauce

(9 Green / Forest For The Trees (7) 1 fbs / Lise Leeb Stend By Me / Dases @ Mik / Chere @ Kanashimi Johny / 146

(9 On My Dwn / Peach Union @ Jose / Bierk C Greevy Tuesday / Swan Dive

(9 Only When I Sleep / The Corrs () Free / Ultra Note Posson Lune / Clementine With Gorsti
 U-L-Lies / Gene King

C When You Wenne Move / Adm (i) Come On Edgen / Save Ferns O I Care Boot You thon "Saul Food") / Maratana @ Batterfly / Menals Carey @ Magic / D'Influence

C) Samething About The Way You Look Tanisht -Candle in The Wind 1992- / Dina John @ Tebthumping / Chumbaw

@ Been Around The World Bull Daddy Exercise The National 010 Auchter-

(i) Resy And Birty / Tony Tony Tony

® Sey Nother / Drees Of free? Say / Jan B. (9) Fit Se Massine Year / Pull Daddy & Each funce Easterne 112

(i) Salf Confidence / Newtone @ Batter Sweet Symphony / The Verve (f) Feelin' Inside / Robby Street @ Men in Black / Will Smith

@ You Make Me Wenna... / Usher One Week / Lisa Lindebergh
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@ Pescel / Oreens Cone True The Winner Takes It All / E-Retic @ Even After All / Fieley Dusye Selections can be heard on "Senegro Beer Takio Hot 100 J-WAVE / Rt.3 FM in TOKYO

81.3FM J-WAUE Station information available at: http://www.j-wave.ce.jp

Billboard. NOVEMBER 22, 1997 Mainathann Dook Trooks

THE MODERN

	×	NS.	NKS.	TRACK TITLE	ARTIST
-5	-2	0.5	50	* * * No. 1	
1)	1	,	12	TOUCH, PEEL AND STAND 8 motes in	No.: . DAYS OF THE NEW
_	_	_		MY DWN PRISON	CREET
2)	2	2	13	MY OWN PRISON BACK ON EARTH	OZZY OSBOURNE
3)	5	7	4	THE GZZMAN COMETH	Y WAYNE SHEPHERD BAND
4)	3	3	9	TROUBLE IS  EVERLONG	FOO FIGHTERS      FOO FIGHTERS
5	4	4	14	THE COLOUR AND THE SHAPE	ROSWELL/CAPITOS
<b>6</b> )	6	10	4	DIRTY EYES SENT PL	AC/DC EASTAGETES
D	23	_	2	* * AIRPOW THE GIRL I LOVE ITC ZETTELN BIC SESSIONS	TER ★ ★ LED ZEPPELIN
i)	NE		,	* * * AIRPOW	'ER ★ ★ ★
_			_	JUNGLE	ELEXINATED
9	8	12	6	CARNITAL OF SCIENT THE FINAL SESSIONS  ALMOST HONEST	MERCURI MEGADETH
(0)	13	16	7	CENPTIC WRITINGS	CAPITO
1	15	17	5	BOTH SIDES NOW MARCHING TO MARCS	SAMMY HAGAR THE TRACK FACTORY MOR
12	10	9	10	HITCHIN' A RIDE	<ul> <li>◆ GREEN DAY REPRISE</li> </ul>
13	7	5	28	PINK NMLINES	<ul> <li>◆ AEROSMITH COLUMBIA</li> </ul>
4	18	25	3	BLEED TOGETHER	SOUNDGARDEN
15	14	14	11	WALKIN' ON THE SUN	<ul> <li>◆ SMASH MOUTH INTERSCOPE</li> </ul>
16	9	6	10	ANYBODY SEEN MY BABY?	<ul> <li>THE ROLLING STONES VIRGO</li> </ul>
17	12	11	18	LIVE THROUGH THIS (FIFTEEN ST	ORIES) MIGHTY JOE PLUM
18	11	8	17	I CHOOSE	THE OFFSPRING
				* * * AIRPOW	
3	20	20	5	RATTLESNAKE SECRET SAMOONI	BYGICACTIVE/NO
20	17	15	33	IF YOU COULD ONLY SEE	◆ TONIC ◆GLTGGRZZE
21	19	18	9	EVERYTHING TO EVERYONE SOMEOHIOR THE APPENDIX	◆ EVERCLEAR CAPITOL
2	22	27	4	3 AM YOURSELF OR SOMEONE LINE YOU	<ul> <li>MATCHBOX 20 LAUGHTLANTO</li> </ul>
23)	21	22	7	THREE MARLENAS BRINGING DOWN THE HORSE	<ul> <li>THE WALLFLOWERS INTERSCORE</li> </ul>
24	16	13	9	BLAME DISCPUNED EREAKDOWN	◆ COLLECTIVE SOUL
25)	28	32	4	WASH IT AWAY	BLACK LAB
76	26	26	7	GRADUATE THIS LES BLIND	THIRD EYE BUND
	24	23	26	TRUST DEPT C HERTINGS	MEGADETH CAPITOL
27	27	29	6	HUSH "I KNOW WHAT YOU DID LAST SUMMOR" SOUN	♠ KULA SHAKER
-	_	-	2	FORTY SIX & 2	
85	34	24	14	HIGH FOR-ING THE MALMANILLA ENGLISH	JIMMIE'S CHICKEN SHACK
88	34 29				
28 29 30	29	-	3	WEEDS	
28 29 20 31)	-	37	3	WEEDS SCULSEARCHING SUN THE CHAIN	LIFE OF AGONY FOASPLINEF FLEETWOOD MAC
28 29 31 32	29 37 30	37	5	THE CHAIN	FLEETWOOD MAD REPRISE THE JASON BONHAM BAND
28 29 31) 32 33)	29 37 30 35	37 30 39	5	THE CHAIN	FLEETWOOD MAC REPORT THE JASON BONHAM BAND MILWOOD THE ROLLING STONES
28 29 30 31 32 34	29 37 30 35 <b>NE</b> 1	37 30 39	3	SCUI SEARCHING SUR THE CHAIN THE CHAIN THE DANCE OROWN IN ME WHEN BOU SEE THE SUR FLIP THE SWITCH BROOMS TO ABBITCH	FLEETWOOD MAD REPRISE THE JASON BONHAM BAND THE ROLLING STONES FEATTH NO MORE
28 29 30 31 32 33 34 35	29 37 30 35 <b>NET</b> 38	37 30 39 W >	5 3 1 2	SCUL SEARCHING SUR THE CHAIN THE CHAIN THE CHAIN THE SANCT OROWN IN ME WHAT NOUSE THE SUM FLIP THE SWITCH BESSOLS TO BASHES AUGUST TO ASHES AUGUST TO ASHES AUGUST TO ASHES	FLEETWOOD MAD FLEETWOOD MAD FREEDWOOD MAD FREEDWOOD MAD FREEDWOOD
28 29 30 31 32 34 35 36	29 37 30 35 <b>NE</b> 1 38 33	37 30 39	5 3 1 2 4	SCUI SEARCHING SUR THE CHAIN THE CHAIN THE DANCE OROWN IN ME WHEN BOU SEE THE SUR FLIP THE SWITCH BROOMS TO ABBITCH	FLEETWOOD MAC REPAIR THE JASON BONHAM BAND MILWARE THE ROLLING STONES FAITH NO MEDIA FAITH NO MEDIA DREAM THEATER A CASES
28 29 30 31 32 33 34 35 36 37	29 37 30 35 <b>NE</b> 1 38 33 36	37 30 39 W >	5 3 1 2 4	COL REACHING SIR THE CHAIN THE CHAIN THE CHAIN OR CONT. IN ME WHI NO US I BE SIR FILET THE SWITCH BOOM 25 BRIDGE ASHES TO ASHES ASHES TO ASHES BURNING MY SOUL MAINS NO US ON US DOWN TO O WAY SE SEE SEE NO.	PASSE NOTE PLEETWOOD MAC REPAIR THE JASON BONHAM THE JASON BONHAM THE ROLLING STONES FAITH NO MORE DREAM THEATE DREAM THEATE LAST LEST LEST USE
277 228 299 331 332 333 334 335 336 337	29 37 30 35 <b>NE</b> 1 38 33 36 <b>NE</b> 1	37 30 39 W >	5 3 1 2 4 2	COL SEARCHING SAR THE CHAIN THE CHAIN CHOOKE IN ME WHAT SEARCH SEARCH FLIP THE SWITCH BENGAL 25 BENGAL ASSEST TO ASSES BURNING MY SOUL FALMS AND WINST DON'T GO AWAY 64 JUST SOM 65 JUST SOM OWNEY 65 JUST SOM OWN	FLEETWOOD MAR. FLEETWOOD MAR. FREETWOOD MAR. FREETWOOD MAR. FREETWOOD MAR. THE ROLLING STONES  FRITH NO MORE DREAM THEATER ADDREAMS FREETWOOD MAR. FREETWOOD MAR. FREETWOOD MAR. FREETWOOD MAR. FREETWOOD MAR. FREETWOOD MAR.
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100	200	102	20	* * * NO	
1	1	1	10	TUBTHUMPING 4	REPUBLIC UNIVERSAL
2	2	2	19	WALKIN' DN THE SUN	<ul> <li>SMASH MOUTH INTERSCORE</li> </ul>
3	3	4	11	EVERYTHING TO EVERYONE SO MICH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
4	4	3	17	EVERLONG THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELLCAPITO
5	5	5	9	DDN'T GO AWAY	OASIS
6	6	6	11	HITCHIN' A RIDE	◆ GREEN DAY
(7)	8	11	5	MOUTH WHAMERICAN WEREWOLF IN PARIST SOUND	◆ RUSH
(B)	10	9	6	WRONG NUMBER	◆ THE CURE FICTION ELECTRACES
9	12	14	7	BITTER SWEET SYMPHONY	<ul> <li>THE VERVE</li> </ul>
10	13	12	6	3 AM	◆ MATCHBOX 20
(II)	11	15	9	TOUCH, PEEL AND STAND	DAYS OF THE NEW
12	7	7	-	CRIMINAL	CUTPOST/GEFTEN ◆ FIONA APPLE
	_	-	18	TOAL SEX & CANDY	MARCY PLAYGROUND
13)	16	25	4	MARCY PLANGROUND	MAMMOTH CAPITOL  ◆ SUGAR RAY
14	9	8	22	FEDORED	THE SUNDAYS
15	14	10	12	SUMMERTIME STATIC & SILENCE	DOCIGEFEN
16	15	16	24	WRDNG WAY SURCIME	SUBLIME GASCLINE ALLEY MOD
Œ	17	20	7	THREE MARLENAS BRIVING COWN THE HORSE	<ul> <li>THE WALLFLOWERS INTERSCOPE</li> </ul>
				* * * AIRPO	
18	19	19	7	ON AND ON THE SURVISION TENIOUT	◆ LONGPIGS MCHERISLME
19	24	37	3	HOW'S IT GOING TO BE	THIRD EYE BLIND     LUXTRACES
20	22	21	9	LUCKY RODACROWN	SEVEN MARY THREE
(21)	21	23	5	RATTLESNAKE	RADIOACTIVE/MOI
(22)	25	32	3	SO WHAT!	JANE'S ADDICTION WARMER EROS
(23)	28	33	3	SWEET SURRENDER	SARAH MCLACHLAN
24	18	13	16	THE RASCAL KING + THE	MIGHTY MIGHTY BOSSTONES
(25)	29	34	3	DEADWEIGHT	◆ BECK
26	20	17	10	THIS LONELY PLACE	GOLDFINGER
27	23	18	17	SUPERMAN'S DEAD	◆ OUR LADY PEACE
(28)	30	29	7	DAMMIT (GROWING UP)	◆ BLINK 182
(29)	32	39	3	SUGAR CANE	SPACE MONKEYS
30	26	24	8	1 CHOOSE	FACTORY CHANGON WITERS COPE  ◆ THE OFFSPRING
		-	-	BUILDING A MYSTERY	SARAH MCLACHLAN
31	27	22	21	SURVAING DOIN' TIME	SUBLIME
32	31	28	8	BLEED TOGETHER	GASCUNE ALLE VICE SOUNDGARDEN
33	37	-	2	ASINES	BEN FOLDS FIVE
34)	NE	-	1	WHATEVER AND EVER AMEN	550 MUSICEPIC
35	35	31	4	PLEASE	◆ U2 3:AND
36)	39	-	2	BRIMFUL OF ASHA WHEN I ARE BORN FOR THE SEVENTH TIM	CORNERSHOP     LUMA BOPHMATHER BROS
Œ	40	-	2	KARMA POLICE ON COMPUTER	RADIOHEAD DIFITO
38	33	26	16	GRADUATE THEO EYE BUND	THIRD EYE BLIND
39	38	35	20	BREATHE THE FAT OF THE LAND	◆ PRODIGY XI, MUTERAWERICK/WARNER BROS
(40)	NE	w	1	STEPPING STONES YEAR IT 5 THAT EASY	G. LOVE & SPECIAL SAUCE OREHERS

BILLBOARD NOVEMBER 22 1997

PROGRAMMING

# U.K.'s Ali Bows With A 'Crucial' Set Of Classic Soul On Island Black Music

DEEPER MEANING. You might want to be careful next time you're confessing remantic wees with friends over a heer Soul singer Ali could be listening.

"Oh, yeah, a lot of song ideas come from conversations I overhear about a situation someone is in or when they're talking about someone they " he says with a hearty laugh. "I'll take small elements and come up with an idea or a song title. That's what I do, and it works.

The method hehind Ali's arguably intrusive research technique is rooted in his desire to dig deep into the rhythms of romance, to offer more than a cursory glance at his favored lyrical motif: love and the tumult that can result from it.

In "Love Letters," his dehut single with Island Black Music, the upand-coming 24-year-old British singer/songwriter serves up his take on resisting the temptations of a former lover who has aired the couple's dirty laundry publicly.

And where was this one inspired? "I have been in relationships where



rumors have been spread while I was still in them, so it's true to life . . or at least partially true," Ali says, again easing into laughter.

The rich and timeless texture of the Al Green-influenced track-just released to R&B radio and due for commercial release Tuesday (18)was written by All and longtime scribing partner Wayne Hector. Peter Lord and Jeffrey Smith of the Family Stand served as cowriters/producers Ali and Hector, as the nucleus of

U.K. R&B act Rhythm & Bass, established themselves in the early 1990s with two top 40 hits and as the subsequent writing team known as Aliway. To date, they have written four top 10 British singles, including the recent top five European smash "Flava" for Australian vocalist Peter Andre. "What Wayne and I always set out

to do is create songs that are deener than, 'I wanna lick you up and down and freak you.' This is not about that. We try to go in and ana lyze relationships and shed a different light on them," he says. "There are so many different

angles of love and the depth of love that people really don't seem to pay attention to. Except for Bahyface and Jimmy Jam and Terry Lewis I don't think any songwriters have gone in-depth lately."

Further, Ali questions the long-term relevance of music that cashes

in on sampling, a fervent and lazy trend in R&B music today. "I hope to hring back a classic feel. I want people to put my CD on even when CDs are out of fashion, to play it for their kids someday in the future. Working with the Family Stand. meanwhile, "was just incredible," he says, "There was such a vibe there, Wayne and I would put down the



by Chuck Taylor

choruses, and they would start wrapping music around them instantly. They are just so creative and professional. As soon as we would hum something, they'd have a melody for it."

In all, Lord and Smith worked on six of 13 tracks on Ali's upcoming alhum, "Crucial," due Jan. 27, 1998. "I've always loved their sound, from 'Ghetto Heaven' onward," Ali adds. "When we started working with them, that's when we really hegan to craft our direction for the album I slways knew what I wanted to do. but I didn't know how to go about it. I didn't know the formula.

Aside from the Family Stand. nong the contributors to Ali's highpriority project are executive pro-ducer Hiriam Hicks, president of Island Black Music, who has held hands with the careers of Bell Bir Devoe, Boyz II Men, and Keith Sweat; and track producers Salaan Remi, who has worked with the Fugees, and the Characters, who have worked up tracks for SWV, Brandy, and Boyz II Men.

Despite such contemporary-driven assistance. Ali's determined aim to create the sound of classic soulsomething reserved in recent days only by the likes of Maxwell and D'Angelo-has been etched in stone since his early years.

All, whose full name is Alistair Tennant, was horn and raised in east London hy Jamaican immigrants. His youth was accompanied by a constant influx of home-grown asie, with his dad playing in a local hand and his mom singing at church. Ali's older sister boped to break into the music industry. "It was hard, though, for a singer from Jamaica to get into the music scene over here in the '60s," he says. She is now a emaker living in Connecticut. with the household chores-in fact,

Years later, at 15, Ali was helping vacuuming-when his session-singer cousin heard him singing over the rone of the cleaner and remarked, "Ali, you've got a hit of a voice.

She then brought by a producer she'd been working with to hear the teen glide smoothly through a song, sans the accompanying Hoover. Ali, meanwhile, liked the then-hot sound of the Bohhy Brown-esque tunes the producer was showing off and agreed to join him in his studio "I didn't really know anything ahout singing. I went in the studio and put down a demo," Ali says. But with that, he heard the siren song of the mike and hegan to relish the time spent developing his vocal skills, along with his first attempts at songwriting.

As his savvy and confidence grew, Ali hegan to search out producers that he felt understood what he was after.

"I've always heen into Sam Cooke, Al Green, the Isley Brothers, Donny Hathaway-the oldest of soul singers," he says. "That's the style I wanted to come out with. hoping that people would be into it. But I couldn't find any producers that had that live sound; everyone was doing new-jack swing or more of the hip-hop or the pouse thing Then, one day in the studio, he

heard producer Glenn Sun playing around with some recorded instrumentation that included strings and many of the traditional R&B ele ents that Ali so admired, "I said, Wait a minute, this sounds greatvery Sam Cooke.' I ran into his office and said, 'Can we please have this piece of music?

Ali and Hactor went home that evening and wrote a song matching the vibe of the instrumentation then recorded a demo the next day. That song, "Whatever You Want, was a catalyst in belning sell Ali's classic stylings to labels in both the U.K. and in the U.S. and is included on "Crucial

With the huzz growing louder on the project by the minute, Ali is already spending more time on the road than he ever imagined: "If I had any more travel than this, I'd be living in the air," he says. At least through the new year, his promotional duties will be focused on U.S. development, with showcases in Los Angeles, New York, and other major markets.

He made his live debut at the R&B Impact Convention in April in Miami and warmed up for Earth, Wind & Fire during the act's recent concert dates in London. In addition, he has a DJ-only single out in the U.K., "Feeling You" (also on the album).

"Everywhere I go, they're playing it on the radio and in the clubs," he says. "It's warming to know that something you've created is causing a reaction. I'm just taking as it comes, just enjoying it, working hard and not losing focus. I have been fortunate thank God And yet, he admits, there is one

thing missing. For any women who might suspect that Ali is sitting close hy, notepad in hand, with an ear leaning forward, it might not be a had idea to turn around and say "Hello". He admits he's relationshipfree at present.

"Not one inch, nothing at all," Ali says lightly. "There are a lot of honeys, a lot of ladies out there, I know. I'm really a romantic at heart-one day, hopefully."

Reach radio editor Chuck Taylor by E-mail at ctaylor@billboard.com.

# **Todd Little Revives KGB's Heritage In San Diego**

Billboard.

OF THE WEEK

TORR LITTLE

KGB San Diego

from afar because it was so massive says Todd Little, who took the PD seat at the San Diego classic rocker at the beginning of this year. "I knew the history of KGB back in Cincinnati when I was working nights (at Jacor sister WEBN]. It's been my job to fan those flames and bring back that mys-

tique of KGB." In the summer book, KGB pushed forward 3.6-3.8 12-plus and was the

top rock station in one of the most rockheavy markets in the country. "Top-of-mind awareness is probably the greatest thing that we've tried to do. says Little, "Out of sight, out of mind is a real problem in radio. Unless you have hillboards up and television and constantly remind people that we are the classic rock hrand name in San Diego, they tend to wander away Even st a classic

rock station. Little says, fixing the music was job one, "The only reason KGB has

wannahoa in the market is because KGR let them be in the market." he says. "The previous management afforded an opportunity to [rival KPLN] and afforded an opportunity to KCLX years ago."
So Little tapped KGB's heritage.

"We have a lot more room on the leash than most classic rock stations, because these records are not foreign to a KGB listener. When you've got a radio station that put Boston on the map, you can dig a little deeper in the library. Because of the heritage of the radio station, it gives us some license to play some different tracks, some slightly more rock-textured sones, but we don't go overboard. They come to hear great classic rock on KGB. We not only give them classic rock, we give them 'World Class Rock,' The cream of the crop. We're not afraid to play a spice track. We're not afraid to play a new track from a classic artist, like the Rolling Stones or John Mellencamp or Jackson Browne. Because if you liked Jackson Browne in 1972. you probably like him in 1997. Little is quick to add that when it

comes to currents, "we don't have a power rotation. We don't add records, and we don't give them 30 spins a week. It's done usually as a 'then and now.' There's a curiosity factor. It's hasically a news item that the Stones have a new album out. Music didn't stop in 1989." ere's a samu le hour on KGB: Pink Floyd, "Wish You Were Here"; the

Beatles, "Birthday"; Black Crowes, "Hard To Handle"; Rolling Stones, "Beast Of Burden"; Journey, "Any Way You Want It"; Foreigner, "Long, Long Way From Home"; Van Halen, "Right Now"; the Who, "I'm Free"; Elton John, "Levon"; Edgar Winter Group, "Frankenstein"; Queen, "Bohemian Rhapsody"; and Asia, "Only

If "World Class Rock" calls to mind trinle-A KBCO Denver there's good reason. Little spent five years in that market with Jacor, prior to its pur-chase of that station. "The cool thing about KBCO and what we try to do with KGB is that KBCO eats, sleeps, and drinks Boulder, Colo.," Little says. "And KGB eats, sleeps, and drinks everything that's cool about San Diego, from surf reports to touri

stuff, sports, and certainly lifestyle." Vital in reclaiming

KGB's heritage was evaluating talent, "We brought back some of the veterans that had gotten away from KGB," says Little, who cites placing market veterans Coe Lewis in afternoons and John Lestie in nights as crucial. "Most important, Dave, Shelly, and Chainsaw, our morn ing show, have come back to KGB [from co owned KIOZI, We want to make KGB comfortable to listen to again

As WEBN did, KGB had relied on fireworks as a station benchmark for years. But under a previous owner its Sky Show had "withered away to nothing," he says, "We decided to take it back to its original form of fireworks with music. We promoted it earlier than normal. Historically, the radio station had only promoted the show 30 days out. We did it 31/2 months out. We brought in a new producer to change the image of Sky Show, to bring it into the '90s."

And he used Jacor's muscle, promoting the event among the 10-station cluster in the market. "There's a synergy in Jacor that we need to be pioring in," Little says. "For example, it's World Series time, and our sportscaster in the morning says, 'You can watch the game tonight on channel 7 or hear it on [XETRA-AM] Xtra Sports 690.' If you've got 10 radio stations, there's a tremendous cume in all 10 of those radio stations. If we keep them in the family, we're going to do OK. It's just a synergy that's no dif-ferent from NBC using CNBC or MSNBC. It's just the way it's got to be in the future

Jacor can also flex its muscle when it comes to copping exclusivity at other events in the market, "That's where using the power of 10 Jacor stations often will prohihit a KGB-wannabe from getting in the door," says Little. Jacor can go to an event organizer and "Look, we'll give you an easy lisng station. We'll give you a news/ talk station. We'll give you a rock'n'roll station. We'll give you a [top 40].' Well, you've pretty well got it covered. You don't need anybody else. And that's been the synergy of the 10 stations. What we try to do is bring a lot to the table for clients, so they don't even have to think about going elsewhere."

**Link To Help Liberate Tibet** This column was prepared by guest columnist Sharon Steinbach.

REE TIBET: In conjunction with Grand Royal/Capitol's three-CD "Tibetan Freedom Concert," a multitiered November promotion and awareness campaign ties in feature film screenings of "Free Tibet" to promotions at commercial alternative radio stations, movie showings via satellite feed to college campus

es nationwide, and music videos The campus movie feed is provided by Network Event Theater, a chain of satellite theaters exclusive to

colleges. Artist and label proceeds from record sales benefit the Milarepa Fund, a San Franciscobased organization dedicated to the promotion of universal compassion and onviolence. Founded by Beastie Boy Adam Yauch and executive director Erin Potts in 1994, the organization raises funds to help free

Tibet from Chinese persecution. "Tibetan Freedom Concert" documents the 1996 show at San Francisco's Golden Gate Park and the 1997 show on New York's Randall's Island Among the acts featured are the Jon Spencer Blues Explosion, Patti Smith, Radiohead, A Tribe Called Quest, U2, Sonic Youth, Foo Fighters, the Mighty Mighty Bosstones. Biork, Beck, and Rage Against The Machine, Disc three is an enhanced CD containing five bonus tracks and interviews with artists and the Dalai Lama. The Sara Pirozek-directed film

"Free Tibet" chronicles the 1996

The Beastie Boys' "Root Down." directed by Evan Bernard, is the debut clip, linking performances from the 1997 festival with images culled from the film, such as Tibetan dancers, monks, and backstage activities. The follow-up clip will be Rancid's "The Harder They Come, directed by Spike Jonze.

CLIP SHOW'S 400TH EPISODE: As Long Island, N.Y.-based video show "Rock Rap" moves into its 11th year, producer/host Dante Moratto celebrated the show's 400th enisode with footage from the half-hour program's archives. The October special meshed various in-studio on-air segments; highlights include a perfor-mance by Jewel, LL Cool J introducing a clip off his debut EP and a Roger Daltrey interview. Moratto also put together more than 50 artist show ID spots created over the years into 21/2-minute blocks. Artista featured in the bits include Melissa Etheridge, the Moody Blues, Mariah Carey, Blue Oyster Cult,

> and Das EFX. The show's longevity is largely owed to its openness toward all musical styles. "When I started the show, 'Rock Rap' was a news piece," says Moratto. "Then Run-D.M.C. was on the very first show. My whole con-

MC Hammer, Coolio,

cept was rock talk, but as years went on, I've had dance artists, reggae, and even a lot with oldies. I had Dave Mason from Traffic recently, as well as Paul Rodgers from Bad Compa-

ny. I've never discriminated (against) a musical format.

Moratto also teaches a graduate course called "Principles And Practices" at New York University. "I can bring real industry people into the class," he says. According to Moratto, guest speakers have included MTV senior VP of marketing David Cohn. Columbia Records VP of video promotion Gary Fisher, and music publishing executive Mark Fried of Spirit Music. This class follows "Career Opportunities In The Music Industry," an undergraduate course Moratto taught this past spring. "Rock Rap" is seen weekly via Cable-vision of Long Island and Time Warner Cable in New York.

PEOPLE: MTV executive VP of programming Andy Schuon is leaving the network after a seven-year tenure (Billboard Bulletin, Nov. 11).

Meanwhile, at VH1 sources say the channel's VP of programming, Lee Chestnut, is also vacating his post, Chestnut, who has been at VH1 for three years, is rumored to be headed to Epic Records in January, where he will be a VP of A&R.

# PRODUCTION NOTES

LOS ANGELES Jermaine Dupri, CEO of So So Def Recordings, signed on Paul Hunter to direct the clip to his new single, "The Party Continues." Da Brat makes a

NEW YORK Director Lara M. Schwartz filmed

"City Streets" for No Coast. Phajja hired director Frank Sacramento to shoot "So Long" on the Brooklyn Bridge.

NASHVILLE Director Michael Solomon kept busy

this month shooting "Dream Walkin" by Toby Keith and the Sammy Kershaw clip for "Love Of My Life." OTHER CITIES

"Busy Child" by the Crystal Method features footage of Las Vegas captured by directors Lance Bangs and Eli Bonerz.

On the other side of the Pacific Ocean, Pizzicato Five shot a clip in its Tokyo home with directors Yashuharu Konishi and Tsuyoshi Inoue. "I'm Your Man" by Jason Sellers was committed to celluloid by director Jim Hershleder in Durango, Colo.

#### Billboard. Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BOS) FOR THE WEEK AMEAD



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THE CLIP LIS

Continuous programming 1221 Collens Ave Miami Beach, FL 33139

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AMERICA'S NO. 1 VIDEO

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Continuous programm 1515 Broadway New York NY 10036

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Cartinuous programming 1515 Broadway, NY, NY 10036

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# MUSIC VIDEO BEVERLY HILTON

# HIGHLIGHTS



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# HOTEL ACCOMMODATIONS

The Beverly Hilton Hotel 9876 Wilshire Blvd. Beverly Hills, Ca. 90210 For reservations, please call 1-800-HILTONS and state that you're with the Billboard conference. Reservations must be made no later than October 19th! Room rate: \$155 single

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#### K-TEL PLANS ONLINE MUSIC BIZ. MORE DISTRIBUTION TIES (Continued from page 1)

unit, K-tel International (USA), which remains based in Minneapolis.

The corporate offices, however, are moving to Los Angeles, where company president David Weiner will oversee the massic unit international enumations a direct-marketing subsidiary, a home video imprint and a new Internet venture. Weiner says the move will enable K-tel to "tap into a larger talent pool."

By mid-December, Weiner says, the

company will launch K-tel Online and develop the site over the next year into a major Internet retailer to compete with CDnow, Music Boulevard, and World Wide Web sites operated by traditional music chains. At the site, www.ktel.com, consumers will also be able to order customized CDs made un of tracks from the company-owned cat-

In addition, Weiner says, K-tel is continuing to set up an independent distri-bution unit for labels not owned by the company (Billboard, Aug. 23), K-tel has for years distributed its own products The first recordings handled by the unit, called K-tel Distribution (KTD), are from Strictly Rhythm, a New York-

based dance music label These plane renresent a renewal for a company that Co K-TFI came close to selling off its profitable

usic businesses Publicly held Platinum Entertainment intended to buy those assets for \$35 million but, according to Weiner, could

not line up the financing. The deal fell through in September. Weiner says, "We felt that the stock sarket was not appropriately valuing the value that had been placed on our catalog by third parties and was not properly valuing our music distribution subsidiaries. We felt the best way to capture that value was by sale of those subsidiaries." Now that the sale has been terminated, he adds, "We made the decision to continue building K-tel into a vertically integrated marketing

Woiner inciete that K-tel's music assets are not for sale now In fact, he says



catalog unit, Don nion Entertainment. has a library of 3,000 masters, most of which are hit recordings from the 1960s through the '80s.

It is the Dominion songs-which include such top 10 hits as Chuhby Checker's "The Twist," Gogi Grant's "The Wayward Wind," and the Trash-men's "Surfin' Bird"—that will be used to create the customized CDs to be sold online. Visitors to the Web site will be able to choose tracks from a list and compile their own CDs. They will pay a fee for each track picked, and the finished CD, with packaging, will then be mailed to them

The idea of costomized CDs online has been catching on recently. The that allows consumers to devise and order their own CDs from nearly 30,000 licensed tracks. However, neither of these services enables shoppers to download music into their computers.

The other component of K-tel's nline venture is retail sales. The company plans to make available "a very deep product offering from all record companies," says Weiner. Orders will be fulfilled by K-tel and a network of one-stops. Weiner estimates that 150 000 titles will be initially available on the site. Online pricing had not been

established at press time. Mark Margiotta, VP of K-tel Online, heads the

Los Angeles-based unit. Weiner believes that K-tel has an advantage in this arena over other online retailers because of its presence on television, "We'll utilize our expertise in direct-to-consumer marketing to drive traffic to the site " he says

K-tel has, for most of its 35-year existence, been a direct seller of music and other products. Its compilations are sold via TV commercials and 800 numbers. Weiner says the company will spend \$35 million-\$40 million this year on television advertising. The spots will now also be used to promote the Web site.

Weiner says the company will soon unce strategic online partnerships with Internet search engines, technology companies, and other Web sites silar to those that CDnow and Music Boulevard have developed. K-tel releases 120-150 recordings a

ear on a number of proprietary labels, including the main compilation imprint K-tel, Dominion (catalog), Era (rock), Arrival (gospel), and Cold Front with "Club Mix '98." which was No. 64 on The Billboard 200 in the Nov. 15 issue. Dixon says the company "plans

to grow" its label business. Another unit of the company that is gearing up for increased activity is K-tel Video. In early January it will

release the first of 22 episodes of "Pop-ular Mechanics For Kids." a Hearstsyndicated TV program. K-tel Video is so developing five full-length animated kids' videos for first-quarter release.

For the fiscal year that ended June 30, K-tel International reported net profit of \$3.2 million on \$75.5 million in revenue. In the previous year, it post-ed a net loss of \$745,000 on revenue of \$71.9 million. Executives say net sales in North America, a big portion of which were music, totaled \$49 million.

In other executive appointments, Ktel announced that Jeffrey M. Koblick had been promoted to executive VP of purchasing and operations and Corey Fischer had been named VP of finance/CFO.

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#### BEST PROSPECTS FOR DVD MAY BE WITH PCs. NOT VIDEO (Continued from page 8)

(Continued from page 8)

deal with," Almodovar savs

Calif., agrees, "PCs are taking off faster than the consumer electronics market," says marketing director Clint Chao, who is overseeing implementation of a DVD copy-protection chip developed by the company (Billboard. May 31). Wired to a television set, the home computer "can be your DVD player," he says. Chao notes the next step will be integrating PCs and DVD-RAM, which make possible home recording. That should come BMI TO SET UP LATIN MUSIC OFFICE IN MIAMI

With BMI for the past 41/2 years, she

came to the performance right group

from directing the music publishing

activities of RMM Management, which

handles many of the tropical concerts

staged in the New York area, "We now

have a vast umbrella of Latin music to

Although its catalog of Latin music

contains repertoire brought in shortly after its birth in 1940, BMI has moved aggressively to build its contemporary

Latin roster, having previously placed

late next year and could be priced for umers in 1999.

In fact, the opportunities are so great that Forrester predicts 60% of the PCs shipped in 2002 will have DVD-ROM drives, bringing the installed base to 53.3 million units. More than 18,000 programs should be available to feed those drives. Meanwhile, the num ber of stand-alone DVD players will reach 5.1 million that year, or 5.2% of U.S. households, with 8.800 titles avail-

Recent songwriter/artist signings

21. Mario Quintero of Los Tucanes.

Han Geraldo of Barrio Boyzz, and pro-

ducer/arranger K.C. Porter, Estab-

lished stars previously signed include

Gloria Estefan, Selena, Juan Luis

Guerra, and Eddie Palmieri.

able for them

Forrester doubts the potential is much greater, according to its report: "The only bull's-eye for DVD-Video will be the nearly 9 million U.S. mouse potatoes," defined as "affluent technology optimists" eager to own at least one of everything. Even the studios that have committed to DVD are holding back. says Hardie, who thinks a telltale sign is the relative paucity of titles.

"Their hehavior reflects the laserdisc market, not VHS," he adds. "That puts them in the game with a m investment and tethers them to a fall-back strategy that allows them to get out quickly, quarter by quarter." Twenty years after their introduction, harely 2 million laserdisc players have been sold. Hardie's other indicator is the sluggish demand for DVD encoding equipment, "Those boxes are not ng out like hot cakes," he says.

DVD video faces one insurmountable burdle, in his view. Better technology, including picture quality, won't over-

come the cassette's lead. "VHS still wins hands-down" when the const factors in the expense of another player and a second software library. Hardie maintains.

Only the "mouse potatoes," the report states, care about DVD video's "bells and whistles," such as multip viewing formats-and there aren't enough buyers to rival VCR ownership The DVD/Divx rivalry compounds the problem (Billboard, Sept. 20).

.Hardie likes the Divx idea of a dissable disc (designed to be sold for \$5 for 48 hours of viewing) but says the execution is wrong because the themor-us confrontation confuses the con-Life is much easier, and acceptance

uch faster, in the PC lane, DVD ROM "tears down the capacity barri ers" that inhibit content providers, he says. Hardie's favorite example: "All the 'Seinfeld' episodes on a single disc," presenting advertisers with a new venue for commercials

#### writer/publisher relations executives in Los Angeles and Puerto Rico, as well as New York, which will continue to maintain a Latin music presence. COPYRIGHT I AW (Continued from page 69)

the directive's progress through the European Parliament and Council of Ministers is Trade Commissioner Mario Monti. He was lohhied by an IFPI delegation on the draft directive's contents at an hourlong meeting last month (Billboard, Oct. 25)

Dobbis, a member of that delegation, notes the pressure Monti is under from both sides of the debate but comments 'He received us openly and hopestly He has a diverse set of priorities on this directive, but one of the big ones is to get the damn thing implemented." Monti's office appears to have a clear

grasp of the core issue, though. Says a spokeswoman, "There are very conflicting interests here between those who want to enbance copyrights and those who don't."

Moore says that despite the extremely delicate nature of the halance the organization must strike, "We are working hard, even though this is a very difficult task."

WALTER STERN PRODIGY "Breathe"

# CONGRATULATES NIGEL DICK

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McG SMASHMOUTH "Walking On The Sun" SUGAR RAY "Fly"

JONATHAN CRAVEN

LIMP BIZKIT "Counterfeit"

CONTACT SUSAN AGOSTINELLI - DIRECTOR'S REP AT OUR NEW DIGS

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RUSSELL MULCAHY . MIKE FIGGIS

BILLBOARD NOVEMBER 22, 1997

Recording Arts and Sciences (NARAS) and MIDEM have established Latin and Caribbean music offices on Miami's South Beach, the gateway to the booming Caribbean and Latin markets.

Many ton Trinidad artists, including Superblue, were showcased to appreciative crowds at MIDEM's debut Latin Music Marketplace conference, held in Miami (Billboard, Sept. 13).

Yet at the same time, the growing global Carnival scene is fraught with conflicts and a new innovation-boycotts-in which Carnival leaders go on strike to try and force the issue of government support. Such friction is not altogether unpredictable, as these ages-old annual jump-ups extend their original spiritual and social function into a worldwide, billion-dollar industry important to the economies of a list of cities stretching from Trinidad across the Caribbean to America. Canada, Europe, and all the way south to Melbourne, Australia (for a complete rundown of regional Carnivals

and winners, see page 1). In Toronto, a total boycott by mus makers caused the collapse of Carib ana 1997, disappointing the 2.5 million revelers who in the past have flocked to the city for the annual festival.

The action, championed by ninetime Toronto band-of-the-year winner Louis Saldenah and the majority of Canada's mas makers, is undoubtedly indicative of what's to come in the new millennium As cities roke in multimil lion-dollar windfalls from the Carnivals, mas makers who beforehand had done this "just for the jump" are now demanding that the cities carry a fairer share of the expenses of producing

#### 'ENOUGH IS ENOUGH'

Says Saldenah in an exclusive Billboard interview, "In 1991, the city of Toronto commissioned the Decima Report, a \$90,000 study which concluded that the Caribana festival generates \$250 million a year to Toronto. Carnival has grown 10 times since then, yet nobody wants to support the bandleaders to cover basic expenses. This year we said, 'Enough is enough.'

Pan Trinbago North America spokesman Anthony Abdul Reid, speaking at Brooklyn, N.Y.'s 2.5 mil-lion strong Labor Day West Indian parade, reiterated his support of boycotts in order to secure just recom e. Yet he complained bitterly that steel bands were near absent at this year's much-touted J'ouvert celebra tions on Flatbush and Woodruff Avenues in Brooklyn, pointing out that steel pan continues to be pa over in favor of sound systems at the fostivale

Reid emphasized, "My main concern is for the pan tuners and players, the wire benders, the small artisans who are actually making the mas

"The bandleaders and the organ ers always make all the money, while these people, who are the actual creators of the Carnival, get nothing," he added. "Will some of this money find its way down to us? Who can assure me of that?

Among the vestiges of tradition that are taking a beating in the modern age are what some would call the soul of Carnival: the wire benders and steel pan men who work for Carnival all year round and see no financial encouragement. Particularly vulnerable are steel pan men whose unique role within Carnival is ever more threatened by sound systems and DJs and a public now addicted to loud music.

# Sunshine Awards Spread The Glory

NEW YORK-Performers from the smaller Carib ands took home an unprecedented half-dozen awards at the eighth annual New Sunsh Music Awards, held Oct. 18 here. Als inducted into the Sunshine Music Hall of Fame were three non-Trinidad greats: Grenada's Small Island Pride, uadeloupe dancer/choreographer Marie Brooks, and American-I ealypsonian Irving "Lord Burgis" Burgie, composer of Harry Bela-fonte's "Day-O" and seven more of the 11 songs on Belafonte's classic album "Calypso." The feats mark the emergence of smaller islands into a musial mainstream traditionally dominated by Trinidadians

During the show, Earl Brooks copped honors for best recording by a pan soloist for "Big Belly Man" on Straker Records. Best recording by steel orchestra bonors went to Trinidad's Panazz Players for "Shad-Barbados, took home the award for best recording by a group or dance band for "Down De Road.

Best rapso recording honorsdescribing the mix of rap and socowent to Brother Resistance for "Right Move." Best traditional my music recording went to Los Dinamicos for "Recordando A." Best soca parang recording also went to Los Dinamicos for "We Parang." (Parang is a Trinidad genre heavily influenced by the Latin rhythms of neighboring Venezuela that is sung in pidgin Spanish.)

Best new male was judged to be the

Trini Nigel Lewis for last year's big Roadmarch hit "Moving." The best new female also came from Trinidad, Marilyn Joseph, for "Identity Crisis Female vocalist of the year was Trini soca rocker Marcia Miranda for "Cvaant Kill Kaiso."

Reid says that, as regards urban pe

and Carnival, to ensure the growth of

steel pan, host cities need to set aside

grants that actually arrive in the hands

of steel pan players. Right now, it costs

\$10,000 to present a steel orchestra in

the Brooklyn panorama, and even the top pan prizes rarely go above

\$4,000-"and there's no stipend for

But given the current climate.

observers say, it is also up to the steel

bands to merchandise themselves-to

find sponsorship and make additional

efforts with entrepreneurs so that they

become more self-supporting on a

In England, pan players get local

government grants and become

involved in education and the commu

nity, making pan life a more viable, year-round existence while enriching

ers make windfalls, while the pan men.

wire benders, and small artisans are

generally stuck in the middle. At the

same time, the bandleaders them-

selves must give greater recompense

But elsewhere, the host city, dance promoters, and a few lucky bandlead-

London's very marketable culture.

ntering." Reid concludes.



Fitzgerald "Mighty Terror" Henry after being inducted into the Hall of Fame.

Best supporting artists were San dra Dopson and Cheryl Sebeult for their backup vocals on Chris Garcia's mega-hit "Chutney Bacchanal." Best pobtical commentary honors went to Swallow for "CDC."

Best social commentary winner was Trini Brother Marvin for "Jaha-ji Bhai," who also won the calypso of the year award for "Jahaji Bhai," a heartfelt rendition calling for unity among Trinidad's African and East Indian communities

Also, Carl Beaver Henderson took dual awards for best engineered recording and best producer for Jahaji Bhai."

The best creative humor award went to St. Lucia's Jaunty for "Bohalist." Best chutney soca recording hon ors went to Trini Chris Garcia for

'Chutney Bacchanal Best party calypso went to Nigel Lewis for "Moving. Best duo or group recording hon-



"Lord Burgis" Burgie, inducted into the Sunshine Music Hall of Fame, performs during the awards ceremony.

ors went to J. Errol Lewis and Broth er Resistance for "When We All Get To Heaven." People's choice awards went to Trinidad's Black Stalin and Haiti's Zin Band.

Special Recognition for Contribution to Caribbean Culture awards were given to Trini songwriter/arrangen roducer Ed Watson; the legendary Marie Brooks, Guadeloupe dance pio neer and founder of the Pan Caribbean

Dancers of America: and the enduring Amoco Renegades, Trinidad and Tobago 1997 Panorama Champions. Trinis Norman "Black James James and Rudolph "Fisheye

Olivierre were inducted into the Steelband Hall of Fame Also inducted into the Calypso Hall of Fame was the man with the golden voice, Fitzgerald "Mighty Terror" Henry, from Trinidad.

sed to work cannot work anymore

We have to be united, bandleaders and

Carnival organizers, in our goals and

in taking care of our affairs. Without

In the wake of intense pressure on

the two competing groups from indus-try observers, led by Antoine and the Republic of Trinidad and Tobago Con-

sulate General Chandradat Singh, a

union was made between the original

West Indian American Carnival Day

of Greater Miami, and Selman Lewis

renegade Miami Carnival Assn., which

brought its own Carnival to Hislesh

Park last year. Together they formed

a new body, the United Miami Carni-

by Francis Ragoo, to produce this

Monetary and organizational issues

val Management Committee, head

diami Carnival founders, Al The

that we have no strength."

ISAAC FERGUSSON

Nicbolas Brancker, has resulted in music from the smaller islands scori at Carnivals around the globe. This year, small island music resounded alongside Trini stalwarts Roy Cane & the All Stars and Charlie's Roots and lamaica's reggae/calvoso chameleons Byron Lee & the Dragonaires. Hot acts included Barbados' Gabby, Max Final, Krosfyah, and Square One; Antigua's Burning Flames; St. Kitts Small Ax; and St Thomas' Jam Band In fact, at this year's NARAS-

endorsed calypso and Steelband Nev Sunshine Music Awards, held Oct. 18 in New York (see story, this page), non-Trinidadian performers took home an unprecedented six awards. Says legendary Eastern Caribbean composer and seven-time St. Kitts

Calypso King Ellie Matt, speaking at his Bassetterre nightclub there, "For a long time, Trinidad musicians ruled supreme and had the best of the Caribbean Islands, Now it's a free-Matt, a respected composer,

arranger, singer, and keyboard player at the helm of his 14-piece brass band, has backed Sparrow, Lord Kitchener, and other Trini superstars. He speaks proudly of the calypso legends of smaller islands: Barbados' Troubadours and the Merrymen, Grenada's Small Island Pride, St. Vincent's Becket, Guyana's King Fighter, and Antigua's King Shortshirt, Swallow, and King Obstinate.

**EVOLVING SOUNDS** Until the '80s, Trinidad music was

more lyrical and less tempo-driven than the Eastern Caribbean calvosos of St. Kitts, Nevis, St. Vincent, and Antigua, where they always reveled in street dances. In 1976, eight-time calypso monarch

King Shortshirt of Antigua arrived in Trinidad and created pandemonium at the island's Carnival with his hot and dancy "Tourist Leggo," threatening both the long-dominant calypso ar Roadmarch kings. Also fueling debate was the arrival of Calypso Rose to challenge for the Roadmarch crown. The "small island" threat prompted a huge debate, which shocked officials into changing the title from Calypso King of the World to National Monarch, effectively closing the com-petitions to foreigners while opening the door for female champions (Calypso Rose took the crown in 1978). Not that Trinidadians lacked tempo

Theirs was expressed by rhythm and steel in the dustbin-cover and paint-pot "jab jab" bands and the Tamboo Bam boo Bands, which ultimately evolved into the street steel orcbestras. Trini calypso, though, is the voice of the peo-ple, and the accent traditionally fell on the intellect-on vocal skill and communication. People go to the calypso tent, sit down, and listen.

With the jump-and-wave phenome-on of the last decade, however, Trinidad focused more on tempo. Megawatt amplification increasingly drowned out the steel band, and calypsonians rushed in to take their place, speeding up their tunes to the rhythm of the Carnival street jump

They became the natural allies of the sound systems, providing a voice to the huge boxes, establishing soca as a formidable street dance music yet in the process inadvertently belging to speed the demise of their own beloved street steel orchestras.

Like a child with a new toy, Trinidad's soca bards have been over doing it. With songs of up to 150 beats (Continued on next page)

Additionally, to really compete with to the pan men and small craftspeople on whom they're dependent. Host cities, which definitely benefit most the sound systems, sound experts are urgently needed to involve themselves from steel bands and Carnival artiwith nan to overcome amplification sans, must shoulder their responsibil-ity via grants and support, observers problems and encourage bandleaders to employ them again, just as more and better studio producers must involve themselves with pan music to help create commercial pan recordings.

Throughout this year, Trini Henry founder of the International Caribbe year in yet another loca

Antoine founded ICCA in 1986, and the association's first conference was

reach for more," says Antoine, in the wake of the Toronto affair. "We know hat, we can no longer work.

his Montreal home and Florida,

Antoine spent much of the past two years working to settle a dispute that tore apart the crucial masquerade city Miami, resulting in two Carnivals being presented on the same day in 1996, stranding performers and mas makers caught in the middle. Says Antoine of his efforts, "Carnival is in a transition stage, and the methods that

Antoine, the unsalaried president and Carnival Assn. (ICCA), bas shuttled from one city to another, mediating disputes between politicians and Carnival organizers, between mas makers, players, and organizers. More often, his skills were employed to settle disputes among the organizers them-selves, making it possible for the splendor that is Caribbean masouerade to appear on the street for yet another

beld that year in Montreal. The second such international conference is set for Nov. 14-16 in Boston, with 100 Carnival organizers and bandleaders expect-"We have to keep what we have and

year's festivities, beld at Hialeah Park. that the city collects \$250 million from Caribana, and we are saying we cannot operate like this anymore. We need aside, Carnival's global success and the comparative accessibility of recording around \$1 million set aside to help us equipment has encouraged artistic produce the Carnival. If we cannot get growth on every island. Shuttling back and forth between

This musical surge, particularly strong in Barbados through its resident producers, Eddie Grant and

### BEVY OF ISLAND SOUNDS BEING HEARD WORLDWIDE

in Baltimore, a shaky settlement of leadership differences in Miami, and an imminent split between bandleaders and organizers in Atlanta

Caribbean Carnival 1997 action kicked off as usual in February with Trinidad's annual spectacle Peter Min. shall & Callallo Co. took band of the year honors for the third straight year with "Tapestry."

The Carnival King was Curtis Eustace, with his pyrotechnic won dubbed "The Matador." Carnival Queen was Wendy Kalicharan with "Caribbean Blue." Ronnie McIntosh and Superblue fought to a tie for Soca Monarch with Ronnie's "Ent" and Superblue's "Barbara," a tribute to leg-



STINE DRIVE

endary calypso bandleader Roy Cape. National Calypso Monarch was Gypsy with "Little Black Boy," his wicked social distribe.

Due north on Grenada, Scholar emerged as Calypso King with "Amnesty," demanding no mercy for killers begging for clemency after mercilessly committing murders. Tangler retained his Roadmarch crown with a chatney hit. "Chala Barti." Band of the year was Helen Marie & Associates for "Kaleidoscope."

At St. Vincent's June Carnival, the Miss Carnival 1997 beauty pageant was won by Gloria Esdale, who is also Miss St. Kitts and Nevis. The Soca Monarch was Dennis Bowman, and Panorama winner was Starlift Steel Orchestra King of the Bands was Roy Ralph por traying "The Kraken," and Rachel Charles was Queen of the Bands with "Aphrodite." Both are from the band Dragons. Band of the year was Nelson

Block with his presentation "Explosion Of Colors.'

Toriano "Onyan" Edwards beat all challengers to emerge as Antigua's Calvoso Monarch 1997, The Calvoso Queen was Singing Sonia, dishing strong social commentary with "Message To Employees" and "Stay Single." King of the Bands was Molvie Francis, and the Queen was Nina Nanton, both from the band presentation "Mayas." est performing steel orchestra was

Supa Stars playing "Autumn Leaves St. Kitts and Nevis National Calvoso Monarch 1997 was Dion Steven, aka Ayatolla, with "Serious Times" and "25 Years Of Carnival." Roadmarch winner was the band Nu Vibes with "Hand

Band of the year was won by the presentation "Silver Fiesta." Most original mas band winner was for a rendition of "Caribbean People In A Carib Festival.

At Barbados' end-of-the-sugarcanecrop August festivities, now a hot calvoso mecca. Pick-O-D-Crop Monarch was Anthony "Gabby Carter. Tune of the Crop champions were Alison Hinds and Edwin Yearwood. Grand Kadooment winner was Gwyneth Squires, and King of the Crop was Tyrone Nicholls.

Carnivals also took place in Jamaica, St. Maarten, Aruba, the Bahamas, the U.S. Virgin Islands, the British Virgin Islands, and Martinique.

#### AMERICAN ACTION

In Brooklyn, N.Y., Hawks took band of the year honors with "Beyond 2020." Percy Maynard was Carnival King for "Snake Charmer Of The Leopard Tribe " while the Queen was Shorms Edwards for "The Messenger. Machel Montano was Roadmarch champ with "Big Truck": Desperadoes USA Steel Orchestra was the panora-

ma champion. In Miami, where last year's problem caused by two competing groups was smoothed over for the most part, although a few rough patches remained (see story, page 1), a great time was bad by international revelers, who med hotels and ballrooms for allnight jump-ups with Roy Cape, Superblue, Byron Lee, Ronnie McIntosh, Machel Montano, and Krosfyah, filling Hialeah Park on Carnival day. The Carnival King was Curtis Eustace with "The Ghost Of Carnival." Carnival Queen was Grace Simmons, portraying "I Am The Light Of The Bustle Dancer." Band of the year was D'1st Dimension for its depiction dubbed Zan-Z-Bar

The most-played song in Miamithe Roadmarch winner-was "Big Truck," performed by Trini's Machel Montano & Xtatic. The Boston-based lords of street noise. Sound Vibrations. were the No. 1 sound system on the

Just north, in Atlanta, what was traditionally called the Atlanta Peach Festival became the Atlanta Caribbean Folk Festival in its ninth year. Band of



MINTOSH

the year winner was Bertram Jacobs & Associates with "Africa Then And Now"; Jillian Tucker emerged as Carnival Queen, portraying "Wrath Of Pele," and Walt Mahadeo won King of the Bands with "Midnight In Tahiti." Both king and queen are from the band presentation "South Pacific."

However, hanging over the Atlanta festivities was the ominous threat of a boycott by bandleaders, most of whom are based in the heavily Caribbean suburb of Decatur, Ga. Despite Atlanta's advantage as the superior internation al showcase, some mas people want to organize their own event in Decatur, where they have political clout and home turf advantage, rather than traveling downtown to Atlanta.

mmenting after the May Carnival, Trini Pola Cooper, its executive director, confirmed that the situation exists but chose to downplay gestating problems and emphasize this year's positive accomplishments, like the name change, which she said more accurately describes the 200,000strong festivities. In 1993, a Georgia State University study concluded that the festival, then only in its fifth year. was already generating \$25 million

annually for the city In Baltimore, Mark Kendall was forced out as the Carnival's executive director. His organization reportedly owed the city \$300,000, prompting the administration to refuse a permit Trini Henry Antoine, founder/president of the International Caribbean Carnival Assn., flew in snd made a pitch to form a new production body that was accepted by the City of Baltimore. The Caribbean Carnival Assn was born and brought to fruition a very successful Carnival with 100,000 participants. Carnival King was Clyde Thompson, and the Queen was Cynthia Brown. Both are from the band of the year United Masquersders. Junior band of the year was the presentation of "Sugar And Spice And Everything Nice.

#### **'BEAUTY IS SIMPLICITY'** Further south, at Washington,

D.C.'s Summer Caribbean Carnival, best band was Bobby Aming & Associates with "Beauty Is Simplicity." Car nival King was Clyde Thompson, and Carnival Queen was Majorie Smith, both from T&T Masqueraders. Pan Master was named best steel band. Sound City was judged best DJ. In Jersey City, N.J.'s July spectacle,

Carnival band winner was Jersey City Caribbean Cultural Club for "Land Of The Humming Bird. In the city of East Orange, N.J.'s

11th summer Caribbean Carnival, where 17 hands took to the streets. Ronnie McIntosh was Roadmarch King with "Ent." beating out Cro Cro. Sugar Aloes, and Brown Bag. Band of the year was Pride Promotions. Har risa Naidu Bell emerged as Queen of the Bands for "Caribbean Odyssey. Caribbean American Carnivals also took place in Boston; Tampa, Orlando, and Tallahassee, Fla.; Syracuse and

Rochester, N.Y.; and Oakland and San Francisco in California.

Unlike Toronto, French Montreal had a trouble-free Carifesta, where Roots And Culture mesmerized as band of the year with "Reflections" and supplied the Carnival King. A. Ramirez, who played "The Witch Doctor." Carnival Queen was Aisha Patrick for T&T Masqueraders Assn.'s depiction of "Faces Of The Moon." Montreal Calypso King was Doggie, and Car-

ifesta Queen was Gail Shak Further north, in English-speaking Ottawa, Calypso Monarch 1997 was the Fonz. King of the Bands was Roger Taylor Montano, who portrayed "The Beast" from the band the Beast With-



in Queen was Sandra Dass playing the character "Sacred Lotus" from the band presentation "Caribbean Spec-

Notting Hill, London, continues to be one of the best-run, best-organized Carnivals, with more prizes, more categories, and much more support for both mas and music makers. More than 2 million participated this year, with veteran Lord Cloak emerging as Calypso Monarch, Best adult mas band was "Yaa Asantewaa," and best adult male was Nicholas Lewis for "Aladdin's Lamp And Genie." Best female individual was Iyabo Ashimi for "Metamorphosis" from the band Yaa Santewaa. Best steel orchestra on the road was Ebony Steel

#### INT'L DEMAND, MUSIC'S EVOLUTION CAUSE KINKS (Continued from preceding page)

per minute, they battle to bag Roadmarch and dancehall laurels, leaving little room for the emotional communi cation of earlier calypsos, unless one is versed in Trini patois or too crazy jumping and waving to care.

Says the Sunshine Award winner for best male vocalist of the year, Grena da's six-time calypso king Ajamu, "With the strong challenge from the other islands, I have been hearing new innovations and a definite improvement out of Trinidad in the past year. But the most musically improved island of the Caribbean is definitely Barbados." Aiamu adds, "We have been in the background for so long, and now it's great to see many artists from the

smaller islands coming forward and

Adding another perspective, Matt points out, "Brass goes with calypso; it's the culture. The big Trinidad bras -the Lewis Brothers, Joey & Boyie, Mano Marcellin, the Dutchy Brothers, Clarence Curvan, Ed Wat son Bross-toured the islands in the '50s and '60s and laid the foundation

making their mark."



king, above, received the Sunshine Award this year for best male vocalist.

We watched them, and we learned from them. It's a family tree, and we're growing up, but Trinidadians are the Prolific Trinidadian calypso producer/record shop owner Julian Williams, of Brooklyn-based JW Records, makes no bones in pointing out that "Trinidad artists still outsell calypso from the other islands. Acts like the Jam Band and Burning Flames, they're very popular, but they sell more records back at ome than in the international marketplace. It has to do with distribution and the fact that they have much smaller expatriate communities to provide support in key cities like New York." Williams and other major New York

calypso distributors, Brooklyn-based Straker's Records and Queens-based Snice Island Records, report positive calvoso growth during 1996-97, across a wide spectrum of titles.

Says Trevor Walker, owner of Spice Island Records, "We have been seeing incressed sales, particularly among Americans black and white. But sur prisingly, more young black Americans

are coming in and buying soca. Says Williams, "The increase is in CD sales and not cassettes and vinyl. The youths are really into CDs." Walker reports having seen a surge

of interest in orders for product after more directly to retailers. MIDEM Latin America.

#### KOREAN GROUP SEEKS PRICE MAINTENANCE (Continued from page 5) supplied to retailers are a different "focus on trying to improve the effi-

story. The result is that retail prices are a mess, Shim says, ranging from a low of 10,000 won (\$10,30) to a high in some cases of 18,000 won (\$18.70). Korean consumers generally pay as much as 15,000 won (\$15.50) for im-

ported CDs and, depending on the retailer, between 11,000 won (\$11.35) and 13.000 won (\$13.40) for releases manufactured domestically Bob Kaufman, GM of Asian develop

ment for Tower Records, says that since 1995, when the first of Tower's three Korean stores was established, the chain has gone directly to majors for its major-label product. Local repertoire, however, is sourced from local wholesalers, often KWA affiliated.

Kaufman says fixing prices and dictating lines of distribution have been a characteristic of many Asian markets. though other markets have bad more progress in outgrowing the problem.

There have been other similar situa tions in other Asian markets where wholesalers have a stronghold on the industry, Kaufman says, citing Hong Kong and Thailand. In the end, the wholesalers were not as significant, and through time distribution has gone

Shim says the KWA should instead

ciency of their operation." In Novem-ber, EMI released the hits compilation "Now 3." Shim says his company's initial projection was for an initial shipment of more than 180,000 units and 300,000 in the first month. "The initial order I received from the wholesalers was only 75,000 units," he says. In response, Shim sent his sales department staff to research the market and directly took orders for an initial shipment of 200,000 units. By his reckoning, EMI sold 400,000 in the first month "Is the question, Are we making an

overly optimistic assessment of our product?" Shim asks, "or is it, How inefficient the wholesale operation is?" Another local managing director adds. "The other terms they propose-

fixing the price [of CDs] for the benefit of the whole industry-are fine, but their hidden intention is not just fixing the price, it is to achieve control of the One managing director says the

KWA wants to implement a policing system to monitor the measures. "They want to list their prices and keep their profit margin," he says, "They seem to have their own conclusion, which is that they have to go to fixed price, regardless of the agreement.

### **Newsmakers**





Crue On Tour. Rock vets Motiny Crue announced plans for a world tour in front of the "Rocky" status at the CoreStates Spectrum arens in Philadelphia. The tour is the band's first since it remitted this year and will promote the ect's current set, "Generation Swine," on Elektra. Poised in classic Rocky stance, from left, are band members Tommy Lee, Vince Neil, Nikki Siox, and Mick Mars.



A Willing Smile. Venessa Williams is all smiles et the after-party celebrating her recent performance at New York's Medison Square Garden. Her performance included tracks from her current Mercury set, "Next," and past hits and soundrack singles, including "Color Of The Wind" and "Love is." Pictured at the event, from left, ere Mercury Records Group chairman Danny Goldberg and



"Jazzmatazz" CDs and half of Noo Trybe-Virgin act Gang Starr, will provide a musical background for upcoming commercials promoting Fall's new GH IV sneaker, designed for Grant Hill. The ads are scheduled to air November through December. Pictured on location, from left, are Hill and Guru.



Jazzy-Bells. Jazz vocalist Dominique Eads performed trecks from her current RAC Victor set. "Hiven The Wind Wisk Cool, The Songs Of Chris Connes for Christy," at the legendary Birdand in New York. On hand for the performance, from set, were sharp Palmar, sensor UPMI, MIMC Gassic, Paula Morris, VP of many, VP of Marke, Jazz C Berthülder Belds; Dominique NOA Victor Market Conservation (NOA Victor) (NOA MARK) RAC Victor, Eader, and Steve Section Jazz ASP consultant, RCA Victor.



Regain Agreement. Representatives from the Allanco of Anata and Recording Companies (AMC), the slagen Courcel of Performer Organizations (Gelcial polyments). And the American Technical on Mudicians (MPA), and the Anatesic and Carlos (American Technical on Mudicians (MPA), and the Anatesic registration of the American Companies (American Companies (American Companies Com Singing A. NewSong. Berson Label Group sexon swissed the set of TNIs<sup>27</sup> Prefire Time Country to event NewSong with a playes commenceating the group's No. 1 singles. Wareful and the Section of The Mode Conference Wareful and the Section of The Mode Conference Berson Label Group. Easts Corrent, group member. Berson Label Group, Easts Corrent, group member. Time Country's Jacobs Pallot, director of ARI, Berson Time Country's Jacobs Pallot, director of ARI, Berson Conference Time Country's Jacobs Pallot, director of ARI, Berson Conference Time Country's Jacobs Pallot, director of ARI, Berson Conference Time Country's Jacobs Pallot, director of ARI, Berson Conference Time Country's Jacobs Pallot, director of ARI, Berson Conference Time Country's Jacobs Pallot, director of ARI, Berson Conference Time Country's Jacobs Pallot, director Jacobs Pallo



Deuces Wild. Legendary blues artist B.B. King takes a break from recording his duet album, "Deuces Wild," on MCA. The set, released Nov. 4, Includes 13 Arcks, featuring duets with Bonnie Raitt, Eric Clapton, the Rolling Stones, D'Angelo, Heavy D, Tracy Chapman, and others. Prictured in the recording studio, from left, are Raitt and King.



Hoppe-ing With Real Music. Composer/painst Michael Hoppe-incently signed a five-root deal with Real Music. The label included two tracks from Hoppe's spooming statum, "Unforgeting Heart," on its current compilation CD, "Pinn Dreamers, A Collection," Hoppe's Real Music debuts set is stated for a 1989 release. Pictured after debuts set in state of the 1989 release. Pictured after signing the deal, from left, are Hoppe's and Real Music president Terrace's Williams.

OULD SEE

THIS WEEK	JAST WEEK	WEDS ON	TITLE ARTIST BLAKEL/PROMOTION LAKEL)	THES WEEK	LAST WEEK	WEDS ON	TITLE ARTST (LARELPROMOTION LARE
			* * NO.1 * *	38	30	33	THE IMPRESSION THAT I GE
1	1	21	FLY SIGARRAY GANASTILANTICS 6 wie st No. 1	38	37	19	INVISIBLE MAN 98 DEGREES (MODOWN)
Œ	2	10	TUB THUMPING CHUMBAWAMIA (REPUBLICUMVERSAL)	40	35	9	DON'T GO AWAY
3	3	17	HOW DO I LIVE	41	39	52	YOU WERE MEANT FOR ME
4	4	18	FOOLISH GAMES JUWEL (ATLANTIC)	42	43	58	DON'T SPEAK NO DOUBT (TRAUMAINTERSCOPS
Œ	5	18	WALKIN' ON THE SUN SMASH MOUTH INTERSCOPED	43	40	12	PUT YOUR HANDS WHERE MY EYES O
6	6	25	PUSH MATCHBOX 20 (LAVIANTLANTIC)	44	38	28	DO YOU KNOW (WHAT IT TA
Œ	9	13	YOU MAKE ME WANNA	45	47	16	EVERLONG FOO PIGHTERS PROSWELL/CAPITO
6	7	34	SEMI-CHARMED LIFE THIS CYT BUND IELEXTRACEGO	46	46	38	RETURN OF THE MACK MAIN MORRISON (ATLANTIC)
6	8	17	I DON'T WANT TO WAIT PAULA COLE UMAGGMANNER BROS.)	47	48	6	THE ONE I GAVE MY HEART
Œ	10	27	QUIT PLAYING GAMES (WITH MY HEART) DACKSTREET BOYS LINE)	(48)	58	2	HOW'S IT GOING TO BE
Œ	11	13	ALL CRIED OUT ALLIES FEAT 112 (TRACK MASTERS/CRIES)	(49)	52	9	FEEL SO GOOD MASE (BAO BOX MISTA)
12	12	28	ALL FOR YOU SISTER HAZEL (UNIVERSAL)	50	45	10	EVERYTHING TO EVERYONE DERCLEAR CONTROL
13	13	12	4 SEASONS OF LONELINESS BOYZ I MEN GACCOWNS	(31)	56	5	THREE MARLENAS
14	14	29	IF YOU COULD ONLY SEE TONIC (POLYDOR/MAN)	(52)	54	Б	WHAT ABOUT US
Œ	18	9	SNOW ME LOVE	53	53	9	SUMMERTIME THE SUNDAYS IDOC/GETTEN
Œ	17	27	MD MONEY MO PROBLEMS TO ROTHES BLI FOR PUT DOOR MET SO DOWNER	(32)	59	4	I WILL COME TO YOU HANSON DMIRCURY)
17	15	21	BUILDING A MYSTERY SARAH MCLACHLAN (ARISTA)	(32)	73	2	TRULY MADLY DEEPLY SHIRES GARDEN SOX LIMBAL
16	16	8	BUTTERFLY MARIAH CAREY (COLUMBIA)	(56)	65	3	BREAKING ALL THE RULES
16	19	31	HOW BIZARRE ONC HERITAGE ROUPIN	57	55	16	EVERYTHING MARY J. BLISE IMCAI
<b>(20)</b>	25	7	MY LOVE IS THE SHIRING THE SHI	(50)	71	4	SOCK IT 2 ME
20	23	14	CRIMINAL FIDNA AFFLE ICLEAN SLATEWORKS	(39)	52	4	BITTER SWEET SYMPHONY THE VERNE INCAUTAVISCIAL
(22)	24	12	SOMETHING ABOUT THE WAY YOU LOOK TOWIGHT ELFON JOHN (STOCKE TIAGM)	60	43	9	LEGEND OF A COWGIRL
23	21	13	TAKES A LITTLE TIME AMY GRANT (ALM)	Œ	61	5	HEAVEN NU FLAVOR (REPRISE)
24	20	37	SUNNY CAME HOME SHOWN COLUMNAL	62	60	3	SO HELP ME GIRL
(25)	32	4	AS LONG AS YOU LOVE ME	63	51	12	SILVER SPRINGS

(E) 75 2 SEX & CANDY MARCH PLATFFOLING IMMANDER/CAPITOLS 67 57 6 PHENOMENON LE COOL J (DET JAMMEROURS) 30 27 50 BARELY BREATHING (8) 72 16 I SAY A LITTLE PRAYER

TE - 17 COCO JAMEGO MIR. PRESIDENT MAJERICE BROST 31 17 LOVE YOU DOWN 71 66 11 HITCHIN' A RIDE H 4 4 TOGETHER AGAIN D | | SPICE UP YOUR LIFE (2) - 21 WRONG WAY (B) 4 2 TOUCH, PEEL AND STAND
OARS OF THE NEW SOUTHER FOR
SWEET SURRENDER 36 33 47 CRASH INTO ME DAVE MATTHEWS BAND INCA

HOT 100 RECURRENT AIRPLAY

•	١.	١.	THE CHROKANS FRAMPOLINE, STOODHOLWINE FICURES	1.4	١.		PAULA COLE (MAGOWARNER BROS.)
2	1	6	I WANT YOU SAVAGE GARSEN ICOLUMBIAD	15	15	57	BECAUSE YOU LOVED ME CELINE DIDN (250 MUSIC)
3	3	15	UN-BREAK MY HEART TOM BRAKTON (LAFACI, MISSTA)	16	6	65	MISSING EVERYTHING BUT THE GIFL (ATLANTIC)
4	-	1	BITCH NEREDITH SPROOKS (CAPITOL)	17	16	21	HEAD OVER PEET ALANS MORESETTE (MANERIOUSEPRISE)
5	4	34	I LOVE YOU ALWAYS FOREVER DONNA LEWIS SATLANTICS	18	-	26	NO DIGGITY SLACKTHEET IFEATURING DR. DRD (INTERSCOPE)
6	7	13	CALL ME LE CUCK ILOGICINCAU	16	9	28	CHANGE THE WORLD ERIC CLAPTON (REPRISE)
7	5	20	DON'T LET GO (LOVE) (IN VOGUE (EASTWEST/EEG)	20	19	68	YOU GOTTA BE DESIRET (550 MUSIC)
ı	10	16	I BELIEVE I CAN FLY R. RELLY (MARNER SUNSETIATION/INC)	21	22	6	HARD TO SAY I'M SORRY AZ YET FEAT. PETER CETERA LAFACEINNISTAL
6	11	57	IRONIC ALANS MORISSETTE (MAYERICK/REPRISE)	22	-	33	WHERE DO YOU GO NO MERCY GARSTAD
16	16	57	ROLL TO ME DEL AMOTHS (ALMS)	23	21	34	IF IT MAKES YOU HAPPY SHERRIC CROW JAMAS
11	13	7	A CHANGE WOULD DO YOU GOOD SHERYL CROW (AMA)	24	23	15	EVERYDAY IS A WINDING ROAD SHERIL CROW WARM
12	17	38	COUNTING BLUE CARS DESIGNALLA (AGM)	25	20	5	FOR YOU I WILL MONCA PONCYWAINER SUNSETATUATIO

HOT 100 A-7

TITLE O'Lothisher - Licensing Org.) Sheet Music Dist. THE Observator Control (by 2 Steen wasse cure)
 2 RECOME | Toll Rate, SSC/Windowsey Profits,
 A SLADE (by Uniform Lat ACADY) H, William
 4 SLADE (by Uniform Late 2 Life Agri, ASOAY Popin
 3 HTER (2, BETORE & Dismare Some Not Sauce,
 A STATE (2, BETORE & Dismare Some Not Sauce,
 ASOAY (before, SCALAPNIC S, South, SSAP/Ficials box, SCAPAY) X, SALAY (before, SCAPAY)
 ASOAY (before Concern, SCAPAY)

ALL CRIES OF THE STATE OF THE S

73 BAST TOP SERVE OF Mrs. 1869 Cannel 1869 (Figure 4)

BASTANIO POGO (Tr.), SEASO PAGA SEASO IN Rel. ASSEMBLY AS A SEASON IN R. SEASON IN Rel. ASSEMBLY AS A SEASON IN RES. ASSEMBLY AS A SEASON IN RES. AS A SEASON IN RE

Section 1. The control of the contro

Billboard.

Hot 100 Singles Sales.

							8001
THE WEEK	AST WEEK	WEDGS ON	TITLE	HIS WEEK	AST WEEK	WEEKS ON	TITLE
£	3	*	* * NO. 1 * *	28	30	17	MD MONEY MO PROBLEMS MEDICALLY OF ANY MOST LIKE SICKNESS
1	1	7	SORTHING ADOLT THE WAY_CAROLE IN THE WIND 1997 11 TON JOHN OFOCATT HARM? 7 WHY IS THE T	(30)	63	29	G.H.E.T.T.O.U.T.  OWNERS FACES THE BLANKLANTE.
2	2	14	YOU MAKE ME WANNA	(8)	47	17	DO YOU LIKE THIS ROME GRAND JURINGAD
3)	4	4	MY BODY LSG (EASTWESLEED)	(40)	40	4	SO GOOD
4	3	23	NOW DO I LIVE	42	38	14	HAVE A LITTLE MERCY 4 D SAVYOPERSPECTIVE/MAKE
5	5	13	MY LOVE IS THE SHHIP!	9	4	47	4 DISAWYEPERSPECTIVE/MAN) FOOLISH GAMES/YOU WERE MEANT FOR JEWILL INTLANTICE
T	8	8	THE ONE I GAVE MY HEART TO ALMAN GRACKGROUNGATLANTICS	44	41	12	NO TENGO DINERO LOS UMBRELLOS PLEXEMOVIRGANI
D	9	4	FEEL SO GOOD MASE SHAD BOTTARISTA)	45	43	7	HEAVEN NUTLAYOR (REPRISE)
(T)	10	6	SOCK IT 2 ME	(6)	-	9	PLEASE THE KINLEYS (EPIC)
6	6	9	4 SEASONS OF LONELINESS	6	-	2	I DON'T EVER WANT TO SEE YOU AGA
(10)	11	12	BUTTA LOVE NEXT MISSING	48	37	10	AVENUES
11	7	13	ALL CRIED OUT ALLURE PLAT 112 (THACK MASTERS/CRIED)	(49)	-	18	SOMEONE SAVETALISMS PLET DADGED GOAL
(12)	13	3	SPICE UP YOUR LIFE SPICE UP YOUR LIFE	(50)	-	5	SWY PETERNG PUFF CADON SICAL LEGEND OF A COWGIRL MAN CONFOLA TELEMENT
Œ	12	13	WHAT ABOUT US 101AL BAYACS MISTAL	30	-	25	DO YOU KNOW (WHAT IT TAKES
14	16	6	I OTAL BLAVACE/MISTAL  IF I COULD TEACH THE WORLD  BOAL THISE N-MARKEY BUTT-LESSELVINTS	52	55	17	COCO JAMBOO NR PRESIDENT (WARNER BROS.)
(15)	33	2	SHOW ME LOVE ROOM IFCO	330	-	3	I DO USA LOEB ICEFFEN
16	17	12	I MISS MY HOMIES  WORK THE THE WE'N E GOOD IN LANDHOUSE	54	49	19	GOTHAM CITY
17	16	12	I CARE 'BOUT YOU MILISTON, SUVACI, WRISTA)	55	53	6	THE REST OF MINE TRACE ACROSS CAPACIE NASHWILD
18	15	7	LOVE GETS ME EVERY TIME SHANA TWAN DE ROLLEY	56	45	16	NEVER MAKE A PROMISE
19	14	n	HONEY MARSH CAREY (COLUMBA)	(37)	H	17	TAKE IT TO THE STREETS
20	21	7	THEY LIKE IT SLOW H SOWN SELATION	58	42	21	SEMI-CHARMED LIFE THIS I'VE BUIND HEATINGTED
21	20	18	H ICHN RELATION  INVISIBLE MAN SE DEGREES DADICHNO	53	50	14	AFTER 12, BEFORE 6
72	19	12	THE DEGREES CHOSCOWNS  YOU SHOULD BE HAVE COOST WASTE YOUR THIS DISTANCE CONTROL OF THE SHOULD CONTROL OF THE	60	54	28	THE MOVE LOWER
23	22	22	GRIAN MICHIGHT FEAT, MASE OMERCURY GUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BUYS (INV.)	61	۳	3	THE MICEIAN CHIEF PAITH HILLI SCURE BABY YOU KNOW THE CLAYS SCLOBAL SCULFFEE WORLD
24	24	19	UP JUMPS DA BOOGIE MICO NO TRIBUNO (BLADISKUNDALIANTO)	62	-	1	BREAKING ALL THE RULES SHE MOVES IS LEVEL IN
25	23	9	EVERYTHING MARY J. BLEEL INCO.	(63)	⊢	2	I'M NOT A PLAYER
-	-	2	MOURN YOU TIL I JOHN YOU NAUGHTY BY NATURE (TOMMY BOY)	64	-	-	DON'T STOP THE MUSIC PLANS DEF JAMMERCURY
26	25	6		65	65	7	
-	۳	H	LAST NIGHT'S LETTER	-	۳	-	YOU'RE THE INSPIRATION PETER CETERA FEAT AS YET OF HER NOR
28	29	6	CRIMINAL FIONA APPLE CLEAN SLATE, WORKS	66	60	21	C U WHEN U GET THERE COOLIO FEAT 40 THEVZ (TOMMY 80Y) IN HARM'S WAY
29	28	7	TOO GONE, TOO LONG EN YOU'R LASTACSTEED	<b>(1)</b>	-	1	BEBE WINANG (ATLANTIC)
30	31	13	BACKYARD BOOGIE MACK 10-1110(H117)	63	66	13	AROUND THE WORLD
31	27	24	PLE BE MISSING YOU FUT DOOR LINE COMMENT.  NOT YORKSHIT	89	58	12	DON'T SAY JON'S TRANSPORMUSICS ALL OF MY DAYS
32	34	20	NOT TONIGHT UL' NIM (UNDERSUITANTIQUOMMY BOY)	(3)	70	3	ALL OF MY DAYS DAWGING FACES FEAT JULY 2-100G FEATATEM YOU WALKED IN
23	32	11	YOU LIGHT UP MY LIFE LEANN RIMES (CURE)	OII.	_	1	LONESTAR (ENA/RCA)
34	35	15	2 RECOME 1 SPICE GRILS (MRGIN)	72	59	28	ESPN PRESENTS THE JOCK JAM VAROUS ARTISTS (TOWNY BOY)
35	36	12	BUILDING A MYSTERY SAMU NELACILAN DIRECTO	73	68	3	2 RD PARTY (DVINAM)
Œ	39	6	VALENTINE MARTINA MOSRIDE (RCA)	Œ	=	1	SO HELP ME GIRL GART SANLOW MANSTAN

THE ONE I GAVE MY HEART TO (Resisones, ASCAP)

GD 46 4 1 DON'T WANT TO WAIT

BILLBOARD NOVEMBER 22, 1997

# Billboard. HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYISTS, AND RETAIL AND RACK SINGLES SALES COL-LECTED, COMPILED, AND PROVIDED BY

NO	VEM	BER	22, 1	997	u	+1	- 1	<u>.</u>		IN THE STATE OF TH	_
WEEK	LUST WEEK	2 WKS AGO	WINS. ON CHARIT	TITLE  PRODUCTIA GOMBINISTERI  *** NO. 1 ***	PENK	THIS	WEEK	2 VINS	WKS ON CHART	TITLE  LOUIS TOUR THE JOHN YOU  LOUIS TOUR THE JOHN YOU  COCO JAMES OF THE JOHN YOU  AND THE JOHN YOU	т
,				No.   1 - 1 - 2   2   2   2   2   2   2   2   2   2		(51)	51	-	8	MOURN YOU TIL I JOIN YOU  NAUGHTY BY NATURE (A CRESS, K 065T, K 080MH)  OUR OF THE PROPERTY O	2
•	1	1	1	C THOMAS & MARTIN (E., (0HV.), TALIFIN) KI (D) (N) ADDRET SHRI DALIFIN	÷	52	52	46	13	K MATTHESIA IN GATTREY & MATTHESEN, D REMARKS IN MASTERS (C. O) IN MARKER BROS. 1733	1
2	2	2	14	TOU MARE ME WARNA ▲  JOURN U.D.LPRI.M.SEALUSHER SCHOOL OF ACCUSED AND ACCU	2	53	46	46	8	LAST NIGHT'S LETTER  LISTEMART IN HALLEY G. STEIRIGHT L. STEIRIGHT (C) (D) (M) (T) (D) (MA 5538)	0
•	8	1	23	CHOWARD WICHMESM CURE ID WARDEN)  CHOWARD WICHMESM CURE ID WARDEN)  COLD IN CREATER THE CREATER TH	8					* * * GREATEST GAINER/SALES * * *	.
D	8	8	13	M.CAREY W. AFANASEEF IN TOORIEY (FULL FORCE) CC. (C)	8	(54)	62	76	3	DOWN TO SET TO JAMES  - LIVER S. A. CHARLES CHARLES CONTROLLES - LIVER S. A. CHARLES CONTROLLES - LIVER S. A. CHARLES	ć
D	8	13	\$	DELTE ID ALLAMBY , BROWDER A ROSERSONE ICH DE CASTRUST 6413251G	5	55	60	53	19	AMAND, IS SACRESSED FOR THE BEST PRIEND'S WEDDING 1   OCIDITION WORK 7859	é
Đ	6	6	13	SOMETHIN FOR THE PEOPLE I BASE M LIVES OF FOURT FOWELL SAUCER FOLKER FOAT. TRINGS 1740 FROM  SOMETHIN FOR THE PEOPLE I BASE M LIVES OF FOURT FOWELL SAUCER FOLKER FOAT. BOX OBST WARREN BIRDS 17327	6	56	57	52	11	YOU LIGHT UP MY LIPE ●  WICKINES LIPOWARD MICEPISTUREPOORSE  OF DO IN CURB 7362	2
1	4	4	9	4 SEASONS OF LONELINESS ▲ BUTZ II MEN  JAM/TLEWS II HARRIS II TLEWS: (C: (D) (V) MOTOWN 8606M	1	<b>(37)</b>	67	73	3	AT THE BEGINNING (FROM "ANASTASIA") DONNA LEWIS & RICHARO MAR.  THORN IL APPLIAGE TI LAPERTY (C) (D) ATJANTIC MICE	č
1	7	8	11	DISTRIBUTING  ORDINAMAMA TOLIMBAWAMIJA)  ORDINAMAMA TOLIMBAWAMIJA)  ORDINAMAMA TOLIMBAWAMIJA)	7	58	55	56	4	PHENOMENON  5 COMES PLANNENCE UT SMITHS COMES R LAWRENCES MCHEMICE W HETHERS)  (f) DEF JAM SHIRET MERCUR	ř
D	9	10	. 8	GROCHE ID WARRENS (C) (D) (T) (0) BLACKGROUND 98002 ATLANTIC	9	(59)	69	η	5	THE STATE OF THE S	ĝ
0	12	14	4	PEEL SO GOOD (PROM "MONEY TALKS")  - MASE ORIGINAL TORR SCHOOL SHOULD HAVE THE TALKS")  - MASE	10	60	56	50	16	NEVER MAKE A PROMISE ●  □ SAMANO (D SERVINO) □ SERVINO)	F
1	10	7	52	POULSH AMERICAN WITH MEMBER 1 POR MEA	2	<b>61</b>	65	66	4	SO GOOD  DAVING (DAVING LEWIS)  CD (D) (D) (D) (D) (D) (D) (D) (D) (D) (D	A
D	14	17	6	SOCK IT 2 ME   MISSY "MISDEMEANOR" ELLIOTT FEATURING OA BRAT TMBBILIAND IM ELLIOTT T MODLEY W HART T ELLI, S HATERS  CLOCK IN IT IN EASTWEST 641441EEG	12	62	63	57	16	HAVE A LITTLE MERCY  JOHN T LEWIS () HARRIS N.F. LEWIS)  (C) (D) SAWAMERSPECTIVE SATSAS AND	M
D	21	-	2	SHOW ME LOVE PROBYN DIRECT MARTIN GROENLIN MARTINO SCI (SO CT) FOX DO ROA 649-70	13	63	66	68	4	I'M NOT A PLAYER  MINNESOTA IL ANDS MI HI CHARDSON K GAMBLE LI HUFF)  BEG PUNISHEE  MINNESOTA IL ANDS MI HI CHARDSON K GAMBLE LI HUFF)	Ř
П	11	9	22	QUIT PLAYING GAMES (WITH MY HEART) ▲ BACKSTREET BOYS MARRING LUND N MARRING H CRICH(ON) (C) (ID) (T) (N) JNE 42453	2	64	70	62	17	OO YOU LIKE THIS  © BALLERGEAD VIMERRITT LI WOODS, VIMERRITT)  (C) (D) (N) GRAND JURY EAST FACE.	Ē
0	15	15	4	I DON'T WANT TO WAIT  P DOLE (P COLE)    C   (0) (n)   IMAGO 1/3 (8*N/R/NER 8*00)	15	65	61	61	9	LOVE IS ALIVE \$ 3RD PART LCD IS WRIGHT)   CLIED COLOR OF THE PART	Ý
0	16	16	13	WHAT ABOUT US (FROM "SOUL FOOD") ● ↑ TOTAL TAMBULAND MEDILITY OF MOSLEY MELLOUTE  (CHIED OD LAFACE 24272/ARISTA	16	68	68	65	9	DON'T GO  BENNER SAME IS A SAME M'S APPLEGATE)  LE CLICK FEATURING KAYY (C) (D) (7 YO LOSIC M4975 NO)	
)	17	21	12	BUTTA LOVE   NEXT  MEDICAL PLANTS TO ALLENGER TO ALLEN	17	<b>67</b>	71	71	8	PLEASE R JAYTERIA, THIS ELDEN P GREENE IT HAS ELDEND C 100 EPIC 7865	Ś
1	13	11	21	SEMI-CHARMED LIFE ●   THIRD EYE BLIND  SEMINOR DESCRIPTION  THIRD EYE BLIND  CHURCHER 6417-6425	4	68	58	54	10	AVENUES (FROM "MONEY TALKS")   REFUGEE CAMP ALL STARS FEAT PRAS (WITH KY-MAN FRANZEL & DAME)  ACTION (1) TO ARRESTA ENAM.	i
)	27	32	3	SPICE UP YOUR LIFE STANMARD M ROWS OF SPICE GIRLS	19	69	75	74	18	SOMEONE   SWV (FEATURING PUFF DADDY STIFFS IT THE COMPS WELLE'S CAMPIAN IN PERSON PROCESSING WALLES MAKING SHAWL  STIFFS IT THE COMPS WELLE'S CAMPIAN IN PERSON PROCESSING WALLES MAKING SHAWL  STIFFS IT THE COMPS WELLE'S CAMPIAN IN PERSON PROCESSING WALLES MAKING SHAWL  STIFFS IT THE COMPS WELLE'S CAMPIAN IN PERSON PROCESSING WALLES MAKING SHAWL  STIFFS IT THE COMPS WELLE'S CAMPIAN IN PERSON PROCESSING WALLES MAKING SHAWL  STIFFS IT THE COMPS WELLE'S CAMPIAN IN PERSON PROCESSING WALLES MAKING SHAWL  STIFFS IT THE COMPS WELLE'S CAMPIAN IN PERSON PROCESSING WALLES MAKING SHAWL  STIFFS IT THE COMPS WELLE'S CAMPIAN IN PERSON PROCESSING WALLES MAKING SHAWL  STIFFS IT THE COMPS WELLE'S CAMPIAN IN PERSON PROCESSING WALLES WAS AND THE COMPS WELLE'S WAS AND THE COMPS WELLE'S WALLES WAS AND THE COMPS WELLE'S WAS AND THE COMPS WAS AND THE COMPS WELLE'S WAS AND THE COMPS WELLE'S WAS AND THE COMPS WAS AND THE COMPS WAS AND THE COMPS WELLE'S WAS AND THE COMPS W	ń
1	20	19	20	ALL FOR YOU SISTER HAZEL P. FERROAD IN SISTER HAZEL ESTED MANUELLE  FOR YOU  SISTER HAZEL  FOR YOU  ALL FOR YOU  SISTER HAZEL  FOR YOU  FOR YOU  SISTER HAZEL  FOR YOU  SISTER HAZEL  FOR YOU  SISTER HAZEL  FOR YOU  FOR Y	11	70	64	51	10	ON MY OWN PEACH UNION PEACH UN	Ñ
Ī	19	18	12	BUILDING A MYSTERY	13	71	72	64	13	AROUND THE WORLD + DAFT PUNI	i
)	22	22	8	CRIMINAL + FIONA APPLE	22	72	59	59	7	ELECTRIC BARBARELLA + DURAN DURAN	į
1	18	13	11	HONEY ▲	1	73	73	63	19	GOTHAM CITY (FROM "BATMAN & ROBIN")   ◆ R. KELL"	i
t	23	20	17	MO MONEY MO PROBLEMS ▲ ◆ THE NOTORIOUS BILG. (FEAT, PUFF DADDY & MASE)		74	76	79	6	THE REST OF MINE   TRACE ADKING	ŝ
1	24	24	20	INVISIBLE MAN ●   • 98 DEGREES	12	75	74	69	14	AFTER 12, BEFORE 6 ♦ SAM SALTEI	R
1	25	25	24	PLL BE MISSING YOU A' ◆ PUFF DADDY & FAITH EVANS (FEATURING 112)	1	(76)	82	95	3	TRIDIT SHALL ID A STEWART S.A. HALL, TAB PLETEWART S.SALTER) ID IDI DI DI DI DA DA PACE 2425 SAREST  KISS THE RAIN ◆ BILLIE MYER:	S
)	28	31	6	AMARIE AND   CONTROL   C	27	11	78	78	13	DON'T SAY   JON B	į
1	26	23	15	2 BECOME 1 ● SPICE GIRLS	4	(78)	85	92	3	BABY YOU KNOW THE C'JAY:	S
	29	29	13	I CARE 'BOUT YOU (FROM "SOUL FOOD") ●  MILESTONE	23	79	81	79	14	FREE   ULTRA NATI	E
+	31	28	12	BABYTACE IMPRIATED (CHAPTER) (CHAPTER)  I MISS MY HOMIES   MASTER P FEATURING PIMP C AND THE SHOCKER  MOST CHARLO COLL. MASTER P, PMP C THE SHOCKER  MOST CHARLO COLL. MASTER P, PMP C THE SHOCKER J METERS (CHAPTER)  I CHAPTER C THE SHOCKER J METERS (CHAPTER)  MASTER P FEATURING PIMP C AND THE SHOCKER J METERS (CHAPTER)  MASTER P FEATURING P FEATURING PIMP C AND THE SHOCKER J METERS (CHAPTER)  MASTER P FEATURING P F	25	(80)	96	17	2	LI SPRINGSTEEN, CHUTCH IN HATEL SPRINGSTEEN, CAJONE) ICI (T) OD STRICTLY BHITIM 1251  KISS YOU ALL OVER NO MERC	1
	31	20	12	MOS DOWNER DEEL MASTER P, PARK CINE SHOOKER JEFFERSON, C STAMEAS! ICLIDENT HIS SAME SASSON PROBLEY  * * * GREATEST GAINER/AIRPLAY * * *		9		_		* * * HOT SHOT DEBUT * *	
5	37	47	4	100 + USA LOEB	31	(81)	NE		1	I'M AFRAID OF AMERICANS + OAVID BOWI	Ε
4	30	27	9	EVERYTHING • MARY J. BLIGE	24	(32)	93	_	2	DON'T STOP THE MUSIC	7
1	32	30	7	LOVE GETS ME EVERY TIME   ◆ SHANIA TWAIN	25	83	n	67	12	BARBIE GIRL   AQUI  TIMBALAND 11 MORLEY B BUSH S GARRETT, I PEACOCK S STEWART) (C) (B) (1) DEF JAM 5.71680 VEROUR  AQUI  AQUI  TIMBALAND 11 MORLEY B BUSH S GARRETT, I PEACOCK S STEWART) (C) (B) (T) DEF JAM 5.71680 VEROUR  AQUI  TIMBALAND 11 MORLEY B BUSH S GARRETT, I PEACOCK S STEWART) (C) (B) (T) DEF JAM 5.71680 VEROUR  AQUI  TIMBALAND 11 MORLEY B BUSH S GARRETT, I PEACOCK S STEWART) (C) (B) (T) DEF JAM 5.71680 VEROUR  AQUI  TIMBALAND 11 MORLEY B BUSH S GARRETT, I PEACOCK S STEWART) (C) (B) (T) DEF JAM 5.71680 VEROUR  ARCHITECTURE B BUSH S GARRETT, I PEACOCK S STEWART) (C) (B) (T) DEF JAM 5.71680 VEROUR  ARCHITECTURE B BUSH S GARRETT, I PEACOCK S STEWART) (C) (B) (T) DEF JAM 5.71680 VEROUR  ARCHITECTURE B BUSH S GARRETT, I PEACOCK S STEWART) (C) (B) (T) DEF JAM 5.71680 VEROUR  ARCHITECTURE B BUSH S GARRETT, I PEACOCK S STEWART) (C) (B) (T) DEF JAM 5.71680 VEROUR  ARCHITECTURE B BUSH S GARRETT, I PEACOCK S STEWART) (C) (B) (T) DEF JAM 5.71680 VEROUR  ARCHITECTURE B BUSH S GARRETT, I PEACOCK S STEWART) (C) (B) (T) DEF JAM 5.71680 VEROUR  ARCHITECTURE B BUSH S GARRETT, I PEACOCK S STEWART) (C) (B) (T) (B) (T) (B) (T) (B) (T) (T) (T) (T) (T) (T) (T) (T) (T) (T	į
+	34	33	20	RUDING IS TWENTED FACET (C) ID NO MERCURY SAROEZ  SUNNY CAME HOME   ◆ SHAWN COLVIN	7	84	89	93	6	ONE MORE NIGHT AMBER  AMBER  AMBER  AMBER  AMBER	į
V	35	37	7	THEY LIKE IT SLOW	35	85	83	84	18	THE BERMAN BROTHERS HAMALA CREMERS, F BERMAN, CH BERMAN.  I CAN LOVE YOU  ◆ MARY J. BLIGH	Ě
2	38	34	26	DO YOU KNOW (WHAT IT TAKES)   ROBYN	7	86	86	81	18	TO THE MOON AND BACK   ◆ SAVAGE GARDER  SUBJECTINGS 45556	į
-	33	26	12	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) ◆ BRIAN MICHIGHT FEAT, MASE	17	(87)	87	87	7	CFISHER ICHARLE DURKES (CHIEF TO ANNUAL COLUMBIA 7867  SPIN SPIN SUGAR  ◆ SNEAKER PIMPS	S
-	39	36	11	LEGENO OF A COWGIST.     CONTROL   C	36	(8)	88	88	3	UNE OF FUCHT. JAZERS HOW CORNER PICKERING: ICT IT) NO IS CLEAN UP SECTO VICE  ALL OF MY DAYS (FROM "SPACE JAM")   ◆ CHANGING FACES (FFAT. JAY-7	
	41	42	7	MMANGAR (COPPETA MATRICAN (OLDSTON)  MEAVEN  ◆ NU FLAVOR	39	(8)	NE	_	1	R RELLY © PELLY © CO. (D. (T) BIG BEAT SECCENTIANT IN HARM'S WAY   ◆ BEBE WINANCE	Š
0	48	60	3	** * GRATEST GAINER/AIRPLAY ** * * * * * * * * * * * * * * * * *	40	90	91	80	6	TOURS IN BUSINESS OF THE SUPPLIES OF THE SUPPL	9
4	_	_	_	THE BERMAN BROTHERS IS BENMAN FERMAN J.COPULA M DEVIEW (C) (SHIT) OF GEFFEN 19415	40	91	92	83	-	DIRECT POLICIES (POLICIES DESTURE) DIRECT POLICIES AND	4
	36	35	52	RHINE DATE OF PROPER A	16	_	-	-	15	PORE & TONE IS SHAMAS, IL DEVICES LATTER CHANNOOD OF VICE TONE OF JAM 571441 MERCUR  REPLAN WILLSON  A RAPE NAMED LADIE:	2010
-	40	39	19	UP JUMPS OA BOOGIE   ■ MAÇOD AND TIMBALAND  TIMBALAND 1 MOSELY M MACHINE M ELUOTT © TEMPERONI  © 10 MACHINE MACHINE M MACHINE M MACHINE MACHI	12	(92)	NE		- 1	GMAXILDPIS PAGE 1779	200
4	43	41	20	The CALL OF A CA	6	(3)	NE		1	DO LES DE LA CALLAGA DE LA CAL	4
1	42	40	13	### MACK 10 ####################################	37	94	99	96	3	ESERGIFF SATTLE SERION MOVE MODRONOU RINGA VIOCH MODIFICAL FRANCE OF THE JUNES HAS STREPT MINISTER.  DI MEET DI AVIAT MEET VOLED MILIEUR DAN	72.0
1	45	43	40	THE PRESHMEN ● THE VERVE PIPE (CHD) 03 PCA 64724	5	95	84	-	2	PULL FORCE FULL FORCE LOCATOR MUSIC ON)  • YVETTE MICHELI  FULL FORCE LOCATOR SOURCE LOCATOR SOURCE  (D. 10) (T) 1500 64765-50	-
1	47	44	39	METURN OF THE MACK ▲ ◆ MARK MORRISON IS 100 FF (FILE IN MERRISON) IS 100 FF (FILE IN MERRISON)	2	96)	NE	_	1	AMARKELID KING AMARKELA DOMANI	9
	98	13	2	TOO GONE, TOO LONG  □ FOSTER ID WARRENO  © I DE EASTWEST 6-1750/EEG	13	97	98	97	14	BUTTON FOR TOURS   ◆ NASTYBOY KLICK FEATURING ROGER TROUTMAN  MC MACE LOOD IN CAREFARD LAWREN DAGGESTROOM  (D.164 (T.MESTROOGLASSMETE S.N. NIGHERO)	1
)	98	13	8	SO HELP ME GIRL  0 FOSTER IN PERDEWA SPOONER:  CHUDI ARISTA 13429	96	13	79	75	13	ME AND MT CKAZY WORLD  DI RON G (T RELLY R BOWSEN)  CHOCK DI (T) UNIVERSAL 5613	1
D	13	13	13		46	13	96	-	2	DEJA VU DI PREMENTANIA DI PAGRICIA DI PAGR	Š
	53	53	8	VALENTINE MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN 6 SHA U BRICKMAN, MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN 6 SHA U BRICKMAN, MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN 6 SHA U BRICKMAN, MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN	50	160	92	98	7	ALRIGHT	á

Offices with the greatest adjuty and sales gainst The week. Greatest Coloratificate and Greatest General Gener



by Theda Sandiford-Waller

PUFFY COPS THE POLICE: Puff Daddy's use of the Police's "Every Breath You Take" as the chorus of "1"ll Be Missing You" and the single's sub-Breath You Take" as the chorus of "Till Be Missing You" and the single's sub-sequent chart-topping success are well known. Now the sample king has rein-terpreted another Police hit, "Roxanne," The mix pitches down Sting's vocal, layers the chorus of UTFO's "Roxanne, Roxanne," and features a rap. A cas-sette of Sting and the Police's "Roxanne 1997—Puff Daddy Remix" (A&M) has leaked to radio, and Broadcast Data Systems has detected early airplay at 27 monitored stations. Among the stations spinning the track are KUBE Seattle; KKFR Phoenix; WPGC Washington, D.C.; KCAO Santa Barhara. Calif.; and KQKS Denver. KUBE's 42 spins alone account for 1 million of the song's 3.3 million listeners. If the early airplay is any indication, expect the song to be sampled widely after A&M officially goes for airplay Wednesday (19) at R&B, top 40/rhythm-crossover, and top 40 radio. The remix single retails Dec. 9 and is available on the album "The Very Best Of Sting And The Police "which hits stores Nov 25

SPEAKING OF REMIXES: If the Police are commissioning remixes, then the Rolling Stones can have one, too, 'cause if you try sometimes, you get what you need. WPOW Miami music director Phil Jones reworked body Seen My Baby?" (Virgin) for top 40/rhythm-crossover and select dance leaning top 40 stations. If you're wondering what the edit sounds like, Jones says he listened to "State Of Sbock," the song the Jacksons recorded with Mick Jagger in 1984, for inspiration. "Anybody Seen My Baby?" is receiving airplay at 35 Hot 100 monitored outlets for a total of 4.5 million listeners. Needless to say, the track is receiving the bulk of its airplay from mainstream rock outlets, which are not factored into the Hot 100 Airplay chart.

THE END IS NEAR: Seven weeks ago, when Elton John's "Candle In

The Wind 1997"/"Something About The Way You Look Tonight" (Rocket/A&M) first bowed on the Hot 100. I told you that the single would likely lock up the pole position of that chart for the rest of the year. Depending on the single's sales performance this week, that prediction may be off by one week. The Nov. 29 issue on Billboard marks the end of the 1997 chart year. but if the single's sales fall at the rate they have been plummeting for the past two weeks, the No. 2 title, Usher's "You Make Me Wanna . (LaFace/Arista), may slip into the top spot. For the number-crunch bere's the deal: The difference between the No. 1 and No. 2 titles is 4,174 chart points. This issue, Elton's single lost more than 6,270 Hot 100 chart oints because of a 25% loss at retail. The single scanned 186,000 units, down from 249,000 the week before. More than 87% of Elton's chart points are

derived from singles sales. At No. 22 on the Hot 100 Airplay list, "Some-thing About The Way You Look Tonight" only has 30 million listener impressions, compared with Usher at No. 7 on that chart with 55 million audience impressions. "You Make MeWanna . . . " scanned 118,000 units and is No. 2 on Hot 100 Singles Sales. If Usher's singles sales maintain and Elton's units slip, it is highly likely that "You Make Me Wanna..." will become the 11th single to top the Hot 100 this year. In another close race, Chumbawamba's "Tubthumping" (Republic/Uni-

versal) is only 42,350 listeners from overtaking Sugar Ray's "Fly" (Lava/Atlantic) as the No. 1 Hot 100 Airplay song. The audience reach of both songs exceeds 87 million BUBBLING UNDER HOT 100°

### Taiwanese Producer Chang, 31, Dies

TAIPEL. Taiwan-Taiwanese The cause of death was reportedly singer/separation/research producer Chang Yu-Sheng died late in the evening of Nov. 12 due to injuries sustained in a car accident.

As reported in this issue's International section, on page 68, Chang had been in a coma at Mackay Memorial Hospital in Tamsui, north of Taipei, since his car hit a lamppost Oct. 20. Chang died after that section of the magazine had gone to press.

attributed to complications arising from a lung infection. Despite efforts to revive him. Chang was pronounced dead at 11:48

m. The multitalented, 31-year-old Chang is best known for his hit Man-

darin pop song "My Future Is Not A Dream" and for producing top-selling Taiwanese artist A-Mei VICTOR WONG

### PIONEER MUSIC GROUP INKS DISTRIBUTION DEAL

#### (Continued from page 8) albums but has signed a wide variety

of acts, including gospel singer CeCe Winans, techno rock band Full On The Mouth, singer/songwriter Judson Spence, and 18-year-old folk songstress Mancy A'lan Kane.

Kane's first album, due in May, is expected to be distributed through Warner Christian Distribution under a separate deal. A five-song EP by Kane was released via Warner Christian Distribution in October.

The label's first release will be "Collide" from Full On The Mouth in late January, followed by a new, untitled album from Winans March 17. Spence's label debut will be released in late April.

"Collide" will receive a Michael murbeting hits to take advantage of the hand's Flint, Mich., hometown base. A cross-promotion with Pioneer car stereos is scheduled for the Detroit

market, and the group's tour schedule includes Chicago: Cleveland: Champaign, 1ll.; Toledo, Ohio; and Fort avne, 1nd. The grass-roots campaign also

includes exposure in clubs and even exercise gyms, says Lico. "The music lends itself to sports and activity." he notes. Other marketing plans have not been confirmed, but Lico says the label will co-develop marketing strategies with its hardware division Some strategies will include

bundling and creating sampler dises to showcase PMG artists to the trade on new Pioneer bardware technologies. including DVD.

"It's a way of combining both our sources to build brand identity and give some heart to the hardware," says Lico, "In general, hardware is a cold product, and our artists can warm it up In addition, PMG will work with Pio-

neer to create retail "events" like the program with Full On The Mouth and ioneer ear stereos International distribution will main-

ly be handled by Pioneer LDC, which already distributes Pioneer audio and video product in Japan, Spain, Italy, and other territories The label will also make additional

distribution deals for international markets not serviced by Pioneer LDC. "My philosophy is to find artists that we truly love and release them to the world," says Lico, a former personal manager and Liberty Records

Lico says the label has 14 employees. with another seven expected to be on board by April.

#### multinational corporation was also on the agenda.

MOTOWN'S AVANT

(Continued from page 5)

involving PolyGram's Island Records act Dru Hill (Billboard, Aug. 9). The issue of alleged racial inequality at the

According to the Los Angeles Times, in response to the question of why PolyGram allowed a man (Joshua Hicks, brother of Island's black music division president Hiriam Hicks) with a criminal record to be hired. Kronfeld said, "If every African-American male in the United States was disqualified from pursuing a livelihood, in any way, shape, or form, because of his criminal record then there would be no or vintuelly no African American employees in our society or in our industry" (Billboard Bulletin Nov 12)

In response to Kronfeld's comments. Levy released a statement to Billboard saving, "Eric Kronfeld made a statement with which we strongly disagree. He apologized for that statement, and, as he explained at that time, that statement does not reflect his views. We believe that to be the case. However, it cannot erase the statement, which on the face of it is appalling and certainly does not reflect PolyGram's views, my personal views. or, to my knowledge, any other executive's views at PolyGram. We analogize for any offense this remark caused. PolyGram is totally committed to a culturally diverse staff, repertoire, and roster of talent and will continue to take whatever action is necessary to protect these principles.

While Kronfeld has been removed from PolyGram's international manement board because of his remarks. a PolyGram spokeswoman says he will retain his job as president/COO. Jackson calls Avant's appointment

and PolyGram's apology "significant stens" that he asked for in the Nov. 11 After PolyGram announced that it was demoting Kronfeld from the board.

Jackson says, "we asked if there had ever been an African-American [on the board]. We said, You are the company who owns Motown and the legend of James Brown. This would be a good time to replace Mr. Kronfeld with a qualified African-American." Jackson says that firing Kronfeld was

not discussed at the meeting, "Right now, our focus is broader than him." "The absence of Kronfeld (would not bring the presence of inclusion at every level that we are looking for for African-Americans and women More significantly, Jackson says

that his organization, the Rainbe Coalition/Operation Push, as part of its Wall Street Project, intends to buy stock in the parent companies of the five music companies publicly traded on the New York Stock Exchange (PolyGram, Time Warner, Seagram [MCAL Sony, and EMI) by Nov. 14. "We are doing this so we have access

to shareholders' meetings because we intend to engage in the process of openness and fairness in the hiring and promotion of African-Americans and omen [at these companies]," Jackson says, adding that the minimal amount of stock to allow access to the meetings will be purchased. Stockholder pressure on music com

anies has been in the spotlight recentby with proposals by several state pension boards to divest themselves of stocks of companies associated with what is deemed "objectionable" music. Individual stockholders also are becoming increasingly vocal in raising concerns about the types of entertain ment products released by companies

#### RED ANT SIGNS P&D DEAL WITH MERCURY (Continued from page 8) ment inint-venture energtions in the U.S.

In addition to putting together a U.S. distribution deal, last month the label concluded a multi-pronged deal with Areade Music Co., a Netherlandsbased record label. The deal, among other points, allows Red Ant to license product in Europe. It also gave Arcade a reciprocal licensing agreement for the U.S. and gave the Dutch company a minority stake in Red Ant. And the deal calls for the two labels to create

and the U.K. In the former country. the two will create a compilation label, while in the latter they will form a contemporary music label. In September, an investment fund operated by Wasserstein & Perella acquired Red Ant from Alliance, which

had plans to shut down the label as part of its Chapter 11 reorganization if it was unable to sell it. PRCHIPIOTMAN

### FPIDROME

THIS WEDK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	NST WEEK	WEEKS ON	TITLE ARTIST GLABEL/PROMOTION LABEL)
1	6	5	GET IT WET THISTA (CREATOR'S WANNING BEATJATLANTIE)	14	-	1	PM SO HAPPY I CAN'T STOP CRYING TORY KEITH WITH STING (MERCURY)
2	1	5	MAN SEHIND THE MUSIC QUENTON IEM. TEDOTRIET EL MANNESCOPO	15	12	13	LOVE IS THE RIGHT PLACE BETAN WHITE (ASYLLIMEES)
3	7	3	WHAT I NEED CRAIG MACK (STREET LIFE/ALL AMERICAN)	16	18	5	YOU DON'T SEEM TO MISS ME PATTY LOVELESS (EPIC)
4		1	COME ON EILEEN SAVE FERMS (STANPOOLEPIC)	17	-	20	EVEN FLOW PEARL JAM (EPIC)
5	-	10	CRAZY MARK MORFISON (ATLANTIC)	11	11	3	CLOSER CAPONE N-HOREAGA LPENALTY/TOMAY 60
8	2	ŧ	WHAT IF I DO MINOY MCCREAGY (BRA/RCA)	19	16	2	INFATUATION UNURSEA (146 YUM/EPIC)
1	10	6	NEVER WANNA LET YOU GO ABSOLUTE (DET JAMMERICURY)	20	20	10	SHUT UP AND ORIVE CHELY WRIGHT (MCA NASHMILLE)
8	15	5	RISE VERONICA IN O.L.A./ISLANOI	21	-	1	MORE THAN EVERYTHING RHETT AKINS (DECCAMCA MASHVILLE)
	17	3	DID 1 SHAVE MY LEGS FOR THIS? DEAMA CARTER ICAPTION NASHMILLE?	22	14	3	BARSIE GIRL VELVA BLU (GROOVE/WAXWORKS)
10	F	1	UP & DOWN BILLY LEWRENCE (EASTWEST/EEG)	23	-	1	LOVE OF MY LIFE SAMMY RERSHAM (MERCURY)
11	9	2	DON'T STOP NO AUTHORITY (ALLIWORK)	24	22	5	STAY IN LOVE MON A Q (MATRIX)
12		1	ENCORE UNE FOIS SAGE LIETRAFFRASSIANCO	25	21	2	THE BREAKS

1 SHOWDOWN
 2.4 SM TEAL MONTELL DISSAN (SELATIMETE)
 SMORTELL DISSAN (SELATIMETE)
 Which have not yet charted.

#### (Continued from page 11)

moting "The Greatest Dance Album In

The World" began airing several weeks ago, with spots for "Welcome To The Epidrome" tentatively slated to start airing in late December. Another key promotional tool of Epidrome is a World Wide Web site

(www.epidrome.com) that will be up and running by the end of November. It will offer biographical information on all the acts connected with the label. sounds bites of current releases, and links to sites by a wide variety of DJs. artists and producers There will also be links to the sites

of other Sony labels around the world. Ceraolo is constructing an area that will allow visitors to offer feedback on the label's releases and the site.

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RILLROARD NOVEMBER 22 1997



THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

	_			IIIDUGIG. Z	_					NOVEMBER 22, 1997
5	MED	2 WKS	MKS. ON SHART	ARTIST TITLE	PEAK	HIS	DAST	2 WASS	WKS. ON CHART	ARTIST TITLE
12	25	25	¥0	LARCE & MUMBER/SMETHHATMIC LABOR ISUBGESTED LIST PRICE OF EQUIVALENT FOR CASSETTE/CD)	4.4	100				LABEL & MUNICIPALITY OF CASSETTECCO)
1			2	* * * NO. 1 * * *  MASS RAD BOY 7500 7500 2500 690 2 seeks at No. 1 HARLEM WORLD	1	53	54	68	29	GEORGE STRAIT A' MAN MISHMILE 11504 CILUMNS SEC. CARRYING YOUR LOVE WITH ME  DAYS OF THE NEW & CURROUS DECOMPRESSION IS 1942 1948  DAYS OF THE NEW
+	:	-	-		·		60	85	11	DAYS OF THE NEW © CUTYOST 30004/GEYFEN (8,92/12,96) DAYS OF THE NEW  SALT-N-PEPA IND AND CHOCON ECONOMYS AND CLO 980.7 (80)  BRAND NEW
١.	MEN			* * * HOT SHOT DEBUT * * *  SHANIA TWAIN MEDIUM YEARTH (19 SE 1997 98)  COME ON OVER	2	55	42	3/	_	
1	MEV			JAY-Z TOCA-FELLANGE AM SIGNIS-MERCURY (10 SH EQUES SHEET) IN MY LIFETIME, VOL. 1	1	56	28	_	2	JNE 41596 (10.9896.90) THE BUYCK BUSSHURII (ACK.) C. DK. BUMB PROM DK BAT)
4	MEV			RAKIM UNIVERSAL SOLLOW DISSINGS SID.  THE 18TH LETTER	4	57	50	58	3	TRACE ADKINS CAPITOL MASHVILLE 55856 (10.9%)6-980 BIG TIME
1	2	2	9	LEANN RIMES &' YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	H	58	41	36	6	BOB DYLAN    COLUMBIA 68566 (10 98 EQ16 98) TIME OUT OF MIND
4	-	-	,	CLRB 77885 (10.99/16.98)		59	38	38	3	WYNONNA CURB 53061/UNIVERSAL (10.09/16/98) THE OTHER SIDE
١.	. I	15		* * * GREATEST GAINER * * *  CHUMBAWAMBA & MEDIRIC SERVINERSAL INCONTIS 560 TUBTHUMPER	6	60	68	57	31	THIRD EYE BLIND ● BLEXTRA 62012/EEG 110.98/16 991 ■ THIRD EYE BLIND
4	4	4	8	MARIAH CAREY & COLUMBIA 57835 (10.98 Eq/17.98) BUTTERFLY	H	(61)	NE	MP	1	BOBBY BROWN MCA 11691 (10.98/16.98) FOREVER
				SPICE GIRLS VINON 4511111 9917 999 SPICEWORLD	8	(62)	71	49	8	JARS OF CLAY   ■ ESSENTIALISE VERTONE 41612/INE (10 96/16 96)  MUCH AFRAID
	NEV	3	1		1	(63)	NE	N Þ	1	SOUNDGARDEN AM 540833110 98/27-980 A-SIDES
	6		12		7	64	49	42	20	WYCLEF JEAN FEAT, REFUGEE ALLSTARS . WICLE JUN PRESENTS THE CHRINING HAIR REFUGE ALLSTARS OF MICLES JUN PRESENTS THE CHRINING HAIR REFUGE ALLSTARS
-	7	8	9	ALONE TO THOUSE SHEET	-	85	55	53	43	
4	15	13	36	MATCHBOX 20 &* LAWAY TLANTIC 192721/1G (10 94/15 98) THE YOURSELF OR SOMEONE LIKE YOU	5	65	58	54	29	JAMIROQUAL ▲ WORK 67903/6790 10 98 EQ16.98) TRAVELING WITHOUT MOVING  MARY J. BLIGE ▲ MCA 11609* (10 98)16.98) SHARE MY WORLD
4.	13	12	16	PUFF DADDY & THE FAMILY &' BAD BOY 73012*WRISTA 110.9W17.980 ND WAY OUT	1	67	47	43	7	
	10	7	7	BOYZ II MEN ▲ MOTOWN 530819* (11.9817.98) EVOLUTION	1	67	47	52	37	
-	9	6	8	SOUNDTRACK & LAFACE 25041/4915TA (10.592) 6.590 SOUL FOOD	4	68	29	52	2	CELINE DION A* 550 MUSIC 67541/6PIC 10:08 EQ17:080 FALLING INTO YOU  DEFTONES MAYBURY 65810 WARRING BEION 10:08/16:080 ARCHIND THE FUR
	12	9	11	MASTER P ▲ NO LIMIT 50659*VF900RITY (10.98/16:98) GHETTO D	1	-		_	-	
1	14	10	91	JEWEL ▲' ATLANTIC 82700/MG   10 98/15.90 ■ PIECES OF YOU	4	70	48	29	4	GRAVEDIGGAZ  GEE STREET 32501 VH2 110 98/16 983  THE PICK, THE SICKLE AND THE SHOVEL
П	5	1	3	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE THE FIRM — THE ALBUM ATTEMATE 90136-/NYTERSCOPE 110-9917-991	1	71	64	64	4	VARIOUS ARTISTS COLD FRONT 6254N-TEL 112 9W17.90 CLUB MIX "98
+	16	18	40	SPICE GIRLS A* VIRGIN 42174*110 96/16:90 SPICE	1	12	70	59	61	DEANA CARTER A' DID I SHAVE MY LEGS FOR THIS?
+	11	5	5	JANET ▲ VINSIN 44762 (11.90/17.90) THE VELVET ROPE	H	-	66	10	-	CAPACIC BASANILLE 37514 (10.98/15-90)
+	3	Ť	2	DAVE MATTHEWS BAND LIVE AT RED ROCKS B 15.95	3	13	-		9	
-	3	_	4	BAMA RAGS 67587/RCA (19.98 CD)	-	74)	NE		1	MARC ANTHONY ISSM 82156 (9.98/14.98) CONTRA LA CORRIENTE
4.	HEV		1	JANE'S ADDICTION WARNER BROS. 46752(10.99/16.90) KETTLE WHISTLE	21	75	74	55	5	EVERCLEAR CAPITOL 36503*110 99/15 980 SO MUCH FOR THE AFTERGLOW
13	20	21	17	SMASH MOUTH ● INTERSCOPE 90142 (8.98) (2.98) ■ FUSH YU MANG	20	78	62	50	28	VARIOUS ARTISTS ▲ VIRGIN 42186110.9816.981 PURE MOODS
1	19	14	п	TRISHA YEARWOOD ▲ (SONGBOOK) A COLLECTION OF HITS MCA NIGHMILE 70011 [10 9816.98)	4	η	72	56	25	FOO FIGHTERS ● ROSWELL 55832*CAPITOL (10-5616-58) THE COLOUR AND THE SHAPE
1	18	16	6	THE ROLLING STONES A VIRGIN 44712*(11.99)17.900 BRIDGES TO BABYLON	3	78	75	68	39	ERYKAH BADU ≜ <sup>2</sup> KENAR 53027°/UNINERSAL (10.9915.98) BADUIZM
1	23	19	8	BROOKS & DUNN ▲ THE GREATEST HITS COLLECTION	4	79	67	62	6	LUTHER VANDROSS LY 58220EPIC (10.98 EQ/17.98) ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2
1	26	72	27	ARSTANASHWILE 1885/210-9876-981 THE SHEATEST WITS COLLECTION  HANSON &* MERCURY 534615/11/98 (2017/98) MIDDLE OF NOWHERE	2	80	73	60	17	MISSY "MISDEMEANOR" ELLIOTT & EASTWEST 62062"/EEG-100-98/16-98) SUPA DUPA FLY
	25	23	8	USHER • LIFACE PROLEMENTATION OF THE SET OF	15	Œ	ME		1.	VARIOUS ARTISTS WOW. 1998 THE YEAR'S 3D TOP CHRISTIAN ARTISTS AND SONGS
	22	20		BUSTA RHYMES & ELEXTRA 62064-0205 [10.9016-90] WHEN DISASTER STRIKES	3					SPARROW 51 629 (15 98/17:98)
-	21	17	H	LL COOL J DEF AM SIGNAMENCIAN (1) 98 EQ17.980 PHENOMENON	7	82	63	63	35	THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG SSA472MERCURY (10.98 EQ16.98) LET'S FACE IT
_	35	34	13	BACKSTREET BOYS • :nr 41:99 (10.98) BACKSTREET BOYS	15	(83)	NE		1	MINDY MCCREADY BNA 67504/90A110 98/16:90 IF I DON'T STAY THE NIGHT
4	_		September 1			84	69	51	8	MACK 10 ● PRIORITY 50675* (10 98/16.98) BASED ON A TRUE STORY
	30	24	19	SOUNDTRACK ▲* COLUMBIA 68169* 110.98 EQ17.980 MEN IN BLACK—THE ALBUM	1	85	27	-	2	KISS MURCURY 596323 (11.98 EQ17 98) CARNIVAL OF SOULS: THE FINAL SESSIONS
	24	11	5	SOUNDTRACK DEATH ROW \$35001-PRODETY (12:9919:98) GANG RELATED — THE SOUNDTRACK	2	86	76	66	34	THE NOTORIOUS B.I.G. A" BAD BOY 73011 WARSTA (19 98/24,98) LIFE AFTER DEATH
	31	26	20	SUGAR RAY à LINNANTLANTIC 83006/46 (10.98/15.98) FLOORED	12	(87)	115	190	3	SOUNDTRACK CAPTER 65631 (10.98/16.98) BOOGIE NIGHTS
	34	30	61	FIONA APPLE A' CLEAN SLATE, WORK 67439/EPIC (10 98 EQ/16 98) TIDAL	15	86	53	-	2	H-TOWN RELATINITY 1596 110 98/15 980 LADIES EDITION
+	36	27	17	SARAH MCLACHLAN & ARISTA 18970 (10.98/16.98) SURFACING	2		_			* * * PACESETTER * * *
1 2	33	31	9	VARIOUS ARTISTS ESPN PRESENTS, JOCK JAMS VOLUME 3 TOWNY BOY 1214 112, 99/17, 980	23	(89)	141	-	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1997 (10 98/14/98) CHRISTMAS LIVE
1	37	28	23	TIM MCGRAW A <sup>2</sup> CURB 77896 110.9816.989 EVERYWHERE	2	(90)	91	-	2	SOUNDTRACK THY SOUNDTRACK SCOOTHY (30.9916.98) MORTAL KOMBAT: ANNIHILATION
1	51	-	2	VARIOUS ARTISTS ANSTA 18988 (10.96/16.90) ULTIMATE DANCE PARTY 1998	38	91	81	72	6	THE VERVE VONIT MARSHAUD 9834 9D URBAN HYMNS
1	NEV	٧Þ	1	YANNI WIGH 4498   111.98/17.98) TRIBUTE	39	92	57	41	7	EPMD OUT AND SUSTAINANCE STREET TO SEE COLO. SEE . BACK IN BUSINESS
t	NEV	٧Þ	1	THREE 6 MAFIA RELATIVITY 1644 (10 99/15.98) CHPT. 2: WDRLD DOMINATION	40	<u>*</u>	89	76	52	SOUNDTRACK A' WHERE SURSETIATIANTIC \$2961/04 (1) 98/17 981 SPACE JAM
١,	39	32	19	PRODICY A" 31. MUTE MAYERICK 46606 WARNER BROS, (10.9616-98) THE FAT OF THE LAND	1	94	81	67	20	TONIC A POLYDOR 531042MAN 10:98/16-98 EM
	40	25	4	GREEN DAY REPRISE 46794/WARNER BROS. 110 98/16:363 NIMROD.	10	95	79	87	7	VARIOUS ARTISTS WAT DENCY 60625 IS 969 981 HALLOWEEN SONGS & SOUNDS
┺	44	39	67	SUBLIME A' GROUNE ALLY 114120CA 110.99/16:980 SUBLIME	13	(96)	95	107	30	SAVAGE GARDEN & COLUMNA CONTROL DOS DOS AND SAVAGE GARDEN
+-	HEV	_	1	MICHAEL BOLTON COLUMBIA 68510 110 98 EQ17.981 ALL THAT MATTERS	44	97	87	92	30	SAVAGE GARDEN COLUMNA 67954 (10.98 (Q.) 8.98) SAVAGE GARDEN STEVEN CURTIS CHAPMAN SPARROW SERVICE (Q.) GREATEST HITS
	32 I		2	THE CURE PICTOMEDICATES 4211/2515 (10.95/16.90) GALORE: THE SINGLES 1987-1997	32		-	_	_	
	45	33	4	JOHN MICHAEL MONTGOMERY ATLANTIC 83660/40110 98/16 989 GREATEST HITS	33	98	NE		1	B.B. KING MCA 11711 (10 99/17.98) DEUCES WILD
-	45	40	_	JOHN MICHAEL MONTGOMERY ATLANTIC 83060/46/130 98/16 980 GREATEST HITS  BONE THUGS-N-HARMONY HUTBLESS GMOVERLATMITY 119 98/23 981 THE ART OF WAR	1	\$9	84	74	15	JOE ◆ .nrt 41603*111.98/16-98) ALL THAT I AM
+	-		15		-	(100)	NE	WÞ	1	SAMMY KERSHAW MURCURY SHATELINGS EQ17.502 LABOR OF LOVE
	52	45	24	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ GOD'S PROPERTY 841TE 90093MTERSCOPE (10 96/16 98)	3	101	90	81	11	MARTINA MCBRIDE RCA 67516 (10 98/16 98) EVOLUTION
_			2	PHISH CLEXTRA 62121/CEG (10:90/16:90) SLIP STITCH AND PASS	17	102	83	69	25	SISTER HAZEL ● UNIVERSAL 53030 (10 98/15:90) IIII SOMEWHERE MORE FAMILIAR
_	17									
Þ	43	35	11	OASIS ▲ EPC 68530 (10.5% EQ16.5%) BE HERE NOW	2	103	130	157	4	JIM BRICKMAN WHICHM HILL 11242 (10.78)36-789 THE GIFT
1		35 46	11 71	OASIS & EPC 68500 (16.5% EQ16.5%)  THE WALLFLOWERS &* INTERSCOPE 50050 (10.5%) ENTINGING DOWN THE HORSE	2	(103) (104)	130 93	157 103	4	JIM BRICKMAN WHO HAN HILL 11242 (10.58) 16.58) THE GIFT  CREED WHO UP 13641 (10.58) 15.98 (10.58) MY OWN PRISON

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WEEK	2 WKS	WICE. ON CHART	ARTIST MIGHT A MIGHINIORITY HUTTING LANCE, GLOGGESTED LIST PRICE OR SQUINALING FOR CASSETTECED	PEAK	THIS	WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LUGIL & NUMBER/COSTRIBUTING LARGE, ISSUGGESTED LIST PRIOZ ON EQUIVALENT FOR CASSETTECTS	PEAK
06 88	70	12	BILLY JOEL COLUMNA 67347 (10 SM EQ12 SN) GREATEST HITS VOLUME III	9	(153)	171	162	6	THE KINLEYS EPIC 67965 (10.96 EQ16.90) III JUST BETWEEN YOU AND ME	
17 86	73	. 7	THE SUNDAYS DOC 25131/GEFFEN (10 59/16 59) STATIC & SILENCE	33	158	144	119	57	GINUWINE ▲ 550 MUSIC 176854PIC (10:90 EQ15.90) GINUWINE THE BACHELOR	Т
109	109	20	ROBYN 8CA 67477 (10 59/16 50) (11 ROBYN IS HERE	105	155	129	112	19	RADIOHEAD CAPITOL 55229 (10.9W15.90) OK COMPUTER	T
91	83	6	PATTY LOVELESS ENG 67197 (10.9) EQ16-901 LONG STRETCH OF LONESOME	63	159	123	91	12	SOUNDTRACK ARISTA 18975 (10 90/16:98) MONEY TALKS — THE ALBUM	t
0 101	100	49	DRU HILL & ISLAND 524306 (10.3676 93) EM DRU HILL	23	(157)	156	177	9	BLINK 182 CHISO 11(24*MCA (8.9912.90) DUDE RANCH	t
1 78	61	6	PORTISHEAD GO HEAT 53931994.000000 130.0026.981 PORTISHEAD	21	158	119	102		SOUNDTRACK INVESTATE SHOROSECHDON (10 98/16.98) A LIFE LESS ORDINARY	t
	EW Þ	7	MIC GERONIMO ILUNT 4500/T/T (10.9606 90) WENDETTA	112	159	140	101	5	THE JERKY BOYS (ATOLET \$36357AME/COURT (10 98 EQ16.98) THE JERKY BOYS 4	t
3 88	96	46	PAULA COLE & MAGO 45424-WILTHER STOS, CIQ. MV15 391 III THIS FIRE	33	(160)	153	180	12	ALLURE THACK MASTERSCHAFE COMMENCENCE (10.98 EQ15.90) ALLURE	t
4 34	78	80	DAVE MATTHEWS BAND A" HOARROOM HIS WILL THE CRASH	2	100	165	144	7	ALEJANDRO FERNANDEZ SONI JUTIN 6246650NI 93 945Q14 960 ME ESTOY ENAMORANDO	۲
5) 113		34	AEROSMITH A COLUMBIA 67547 (10.98 EQ/16.98) NINE LIVES	H	(162)	159	151	20	PATTI LABELLE MCA 11642 (10 SW16 SW) FLAME	t
6 99	-	15	CLINT BLACK • SCA67516 (10 SW16 SW) NOTHIN' BUT THE TAILLIGHTS	43	163	149	128	25	SOUNDTRACK NO LINET SOSCIEDERORITY CO. SINCE SEE	t
_	-	11	***************************************	46	_	138	125	4		t
	-	-	ARSIA 18977 (10 96/16 98) OCTIMATE HIP HOP PARTY 1998		164				COLUMBIA 68696 (10 98 EQ17.98) T KNOW WHAT TOO DID DAST SOMMER — THE ALBUM	ļ
8 111		54	ALAN JACKSON ▲ ARISTA HASHMILLE 18833 (10 98/16 98) EVERYTHING I LOVE	12	165	137	120	25	JOHN FOGERTY    WARNER BROS. 45426 (10 98/16 98)  BLUE MOON SWAMP	1
9 148	143	30	SOUNDTRACK & CMI (ATIN 55535 (10.99) 16.990 SELENA	7	166	77	-	2	GRATEFUL DEAD GRATEFUL (EAD 14054WISSTA (20.98 CD) FILLMORE EAST 2-11-69	1
0 104	93	11	COLLIN RAYE ◆ EPIC 67893 (10 98 EQ 16 98)  THE BEST OF COLLIN RAYE — DIRECT HITS	33	187	135	106	5	JIMI HENDRIX EXPERENCE HENDRIX 11584*MCA (10 96/16 96) SOUTH SATURN DELTA	1
1 100	95	73	BECK ▲ DGC 24822*GEFFEN (10.98/34.98) ODELAY	16	168	133	113	19	BLUES TRAVELER ASM 5402750 (30 98/16 98) STRAIGHT ON TILL MORNING	1
2 112	100	15	SOUNDTRACK MINORTAL 68/94/EPIC (10 98 EQ 17.90) SPAWN — THE ALBUM	7	189	154	142	73	TONI BRAXTON ▲¹ LAFACE 26020/ARISTA (10.59/16.590 SECRETS	l
3) 164	168	3	VARIOUS ARTISTS	123	170	153	131	38	LIVE ▲ RADIOACTIVE 11590-MICA (10.98) 16.98) SECRET SAMADHI	1
	-		AMM 940764 (11.9971798)		171	161	137	17	INSANE CLOWN POSSE (\$JANG \$24442 (10.98/16.98) THE GREAT MILENKO	Ī
122		17	MICHAEL PETERSON REPRISE 46618/WARNER BROS 130 96/16 96/ 100 MICHAEL PETERSON	115	172	157	140	21	MEGADETH   CAPITOL 38262 (10.98/16.98)  CRYPTIC WRITINGS	1
96		5	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689WWWNER BROS (10 96/16/90 TROUBLE IS	74	(173)	NET	NÞ.	1	RICHARD MARX CAPITOL 21914 (10:98) 6-98) GREATEST HITS	Ì
116		23	WU-TANG CLAN ▲* LOUG 6690519EA (19.86/24.98) WU-TANG FOREVER	1	174	158	138	91	2PAC ▲* DEATH ROWINTERSCOPE S24204-YISLAND (19.96/24.96) ALL EYEZ ON ME	1
102		55	ELTON JOHN ▲ MCA   1461 (10.50/16.90) LOVE SONGS	24	(175)	174	145	26	REEL BIG FISH MOID 53013/UNIVERSAL (7-98/11-90) EST TURN THE RADIO OFF	t
8 106	1	21	SOUNDTRACK	14	(176)	166	152	63	AALIYAH &' BUADISROUNDATUANTIC 92715/AG (10.98/16.98) ONE IN A MILLION	t
103	75	22	NEAL MCCOY ● ATLANTIC 83011/4G (10 96/16 98) GREATEST HITS	55	177	167	200	21	SOUNDTRACK & WARNER SUNSET MACCOMMENTER MICE, (1) 90/17 90 BATMAN & ROBIN	i
126	97	29	BOB CARLISLE A' BUTTERFLY KISSES (SHADES OF GRACE)	1	178	152	135	П	YANNI PRIVATE MUSIC 82153/WINDHAM HILL (10 9816 98) DEVOTION: THE BEST OF YANNI	i
1 124	90	7	BRYAN WHITE ● ASTUM 62047/850 (10.96/16.96) THE RIGHT PLACE	41	179	82	_	2	HIDAS PRIEST CHC INTERNATIONAL RECOLUTIONNIS SEE	i
136	+	- 39	LEANN RIMES INCHAINED MELODYCTHE EARLY YEARS	1	(180)	185		2	VARIOUS ARTISTS TOWNY NOT 1207 (11 9016 90) MTV GRIND-VOLUME ONE	i
105	-	8	CURR 7/806 (10 99/10 98)	-	(181)	MET	-		VARIOUS ARTISTS GRAND ROWN, 1911 DOCUMENTO, 120 95 CD. TIBETAN FREEDOM CONCERT	1
105		-		18			-	_		
100		2	BEBE WINANS ATLANTIC 83041/AG (10 98/16 98) BEBE WINANS	141	182	170	173	7 (	WARNER BROS. 46753 (9.98/15.98)	
191		2	NEAL MCCOY ATLANTIC \$3053345 (10 98/16 98) BE GOOD AT IT	135	163	173	153	18	LILA MCCANN ASYLIN 62062EEG (10.96/16.98)	
108	- 00	7	BRIAN MCKNIGHT MURCURY \$38235 (10.98 EQ16.98) ANYTIME	39	184	120	i – 1	2	G. LOVE & SPECIAL SAUCE YEAH, IT'S THAT EASY ONCH 6778469C (1098 EQ16 98) EM	
121	121	8	JON B. WA YUNGSO MUSIC 67806/EPIC (10.98 EQ16.98) COOL RELAX	121	165	127	-	2	WILL DOWNING MERCURY \$36350 CIO.98 EQ16-981 EM INVITATION ONLY	١
114	85	7	JACKSON BROWNE  ELEKTRA 62111/ELG (10 98/16 98)  THE NEXT VOICE YOU HEAR — THE BEST OF JACKSON BROWNE	47	186	151	147	5	DELBERT MCCLINTON ONE OF THE FORTUNATE FEW	
150	165	35	BLUR FOCOPARLOPHONE 42875/MRGM (30 99/36 98) BLUR	61		169	146		CORB STOCKING THE CHESTER WIT	
119	111	21	K-CI & JOJO ● MCA 11613*(10 98/16 98) LOVE ALWAYS	24	187			38		
142	130	4	JOHN DENVER LEGACY 65183 (9.98 EQ/3.388) THE BEST OF JOHN DENVER LIVE	52	186	160 ME1	135	-	VARIOUS ARTISTS POLYGRAM TV 563842MERCHRY (ID 38 EQ/17 98) PURE DANCE 1998 SOUNDTRACK AILANIIC 83053WG (ID 38/17 98) ANASTASIA	
139		27	MEREDITH BROOKS ▲ CAPTOL 36919 (20.99/15.98) BLURRING THE EDGES	22	190	155	134	13	SWV RCA 67525* (10 9876 98) RELEASE SOME TENSION	
139		58	TOOL & FREEWORLD 31067* (10 99/16 96) AENIMA	2		-	-	-	The state of the s	
128		14	311 A CAPRICORN SASLEL*MERCURY 08-96 EQ17-961 TRANSISTOR	4	191	147	118	4	MANA WEA LATINA 20430 (R.98/14.98) SUENOS LIQUIDOS	
107	100	7	BJORK DUXTRA 62061/000 QD 39/16 981 HOMOGENIC	28	192	176	149	9	SAVE FERRIS STAPPOOL 68183/07IC (7:58 EQ/11.98) IT MEANS EVERYTHING	
	EW P	1	CHRISTION INCLUSTRATION IN SACRESMENT CHRYSTO RECOLUSION CO. C.	146	193	163	129	8	CARLY SIMON ARISTA 18984 (10 98/16-98) FILM NOIR	
/		-		-	194	146	104	3	BIG BUB KEDAR 530744/UNIVERSAL (10.96/16 96) 🛅 TIMELESS	
107	-	2	NEW LIFE 43106/VERSTY (10 98/16 98)	107	195	180	154	30	ROME ● CRAND JURY 6744 LIRCA (10 98/15 98) ROME	
65	-	2	THE DOORS (LEXTRA 621234EEG (69.98 CD) THE DOORS BOX SET	65	196	177	163	53	MAKAVELI &* DEATH NOW 90039**WITERSCOPE (10 96/16 96) THE OON KILLUMINATI: THE 7 DAY THEORY	
		75	METALLICA &* ELEKTRA 61923*/EEG (30.98/16-98) LOAD	1	197	188	139	41	JONNY LANG ● ALM SHOSED (10 99/16/90)  LIE TO ME	١
	98	13	LUIS MIGUEL ● WEA LATINA 19798 19:98/15:961 ROMANCES	14	(198)	RE-E		5	DARYL HALL JOHN OATES PLEN 90200 (10 98/16 98) MARIGOLD SKY	
4			VARIOUS ARTISTS CO. OF PAGE ALL STADE NO. II		$\sim$		156	59	SHERYL CROW A' MAN 540547 (ID.98/17.98) SHERYL CROW	
118	+	20	VARIOUS ARTISTS SO SO DEF BASS ALL-STARS VOL. II	i 71 i						
118	116	100	SO SO OF 5999-00UMA (10 99 E016 98) SO SO OF BASS ALL-STARS VOL. II  SQUIRREL NUT ZIPPERS ◆ MAMMOTHOL37* (10 59/16 98) IIII HOT	27	(200)	175 RE-E		5	NEXT ANSTA 1973 (10 99/15 90 10	٠

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#### RECORDABLE COS READY FOR MASS MARKET (Continued from page 8)

R have been tracked yet by the Con-sumer Electronic Manufacturers Assn. (CEMA), a random national sample survey in 1996 found 25 million households expressing some interest in acquiring CD-R "if it was svailable at a reasonable price." Exponential sales growth is estimated by Adaptec, noted that approximately 850,000 CD-R drives were sold in 1996 more than quadrupling the 200,000 units in 1995, with a projection for 2.2 million drives to be sold this year.

CEMA, meanwhile, forecasts that more than 42 million U.S. homes will bave at least one computer by yearend, with more than half equipped with a CD-ROM or new DVD-ROM drive. Regardless of the actual numbers.

the growth trend-and its implicahas the music industry wary. "The rapid growth of recordable CD machines and discs, and their massmarket use for copying music, is obviously of great concern to the recording industry," says Cary Sherman, senior executive VP/general counsel at the Recording Industry Assn. of America (RIAA). "We are analyzing the situation, and our options, very carefully."

Amplifying Sherman's concern, a senior marketing executive from one of the U.S.' major-label groups, who asked not to be identified, observes, "The frightening issue is that this [Adaptec program] is not an isolated instance. I get mail-order catalogs on a regular basis offering CD-R hardware for well under \$300 blank CD-R discs as low as \$2 each, 'professional' CD labels for literally pennies, and even jewel-box inserts.

"With the wide-scale acces our music on the Internet, ICD-R is1 like adding a match to dry kindling. the executive adds. "This is very much a disturbing element that needs to be addressed now. Agreements with both mer electronics and computer industries are critical priorities

The Audio Home Recording Act (AHRA), which became law Oct. 28, 1992, got the support of the computer industry by exempting such "general purpose" machines as computers, RIAA's Sherman explains. What is covered under the act, and subject to a 2% copyright royalty, is s "digital audio recording medium," defined as "any material object in a form commonly distributed for use by individuals that is primarily marketed or most com monly used by consumers for the pur-pose of making digital audio copied recordings by use of a digital audio recording device."

Nor do the pending World Intellectual Property Organization treaties, currently under review in Congress. cover CD-R or computer software like the Adaptec product. The implement ing legislation introduced in the Courts and Intellectual Property Subcommit tee of the House Judiciary Committee will make it illegal "to manufacture import, or in any way traffic in devices that circumvent technologies protecting copyrighted works in cyberspace According to the RIAA, the legisla-

tion restricts its impact to this area. effectively enforcing copyright protections without affecting, in any other way, existing copyright law.

Under AHRA, the only CD-R products covered to date have been the relatively small numbers of blank discs labeled and marketed "for consumer use " with a focus on music recording This led TDK Electronics Corp. to com mit to a royalty payment for the CD-R sample disc packed with every new Adapter Easy CD Creator Deluxe. The value-added promotion also offers a \$10

rebate on purchases of TDK CD-R fivepacks with a \$24.99 suggested retail

price, good through December 1999.

"We've adhered to the tenets of the AHRA," emphasizes Tim Sullivan, TDK VP of sales. "TDK has been paying royalties on all our digital media for dio recording purposes, including DAT [digital audiotape], DCC [digital compact cassette], and CD-R labeled for consumer use. With the Adaptec product, we were faced with a quandary, because the computer and related authoring tools like Easy CD don't

fall within the confines of the Act. "We feel strongly that paying the royalty on the samples will raise awareness of the issue," Sullivan continues. "We do not want the copyright issue to hind what we feel is a significant growth market. We'd like to address the consumer's growing interest in recording from the PC, and we have to get the law up to speed so we all can take advantage of this market. We believe music recording on CD-R is pivotal to the growth of

the format as it expands from a primarily business medium to include a more ass-market consumer base." Taking a different view from TDK. Adaptec spokeswoman Marci Pedrazzi, press relations manager for the software products group, says, "There's no definitive legal answer to the copyright question related to our product, and we're unwilling to comment at this time

There's apparently awareness of the convright issue however A disclaimer in every Easy CD Crestor package states. "This product or software may be designed to assist you in reproducing materials in which you own the copyright or have obtained permission to copy from the copyright owner. Unless you own the copyright, or have permission to copy from the copyright owner, you may be violating copyright law and be subject to payment of damages and other remedies. If you are uncertain about your rights, you should

contact your legal adviser. Adaptec is a member of the Software Publishers Assn. (SPA), which has published the "SPA Legal Guide To Multimedia," according to Mark Traphagen, VP for intellectual property. "We haven't studied the issues relat to music copyrights affected by any

nber's product," he says "However, our handbook advises that 'when using third-party content, the general rule is to get permission of that third party.' The issue of liability related to a product that enables the copying of copyrighted sound recordings and/or musical works has not been addressed." be notes.

The optical media industry is definitely ramping up for the growth of CD-R, including market leader Kodak. TDK, Sony, Maxell, Fuji, Verbatim, and Ricoh, as well as original equipment. manufacturer suppliers Taiyo Yuden, Mitsubishi, and Mitsui, among others.

As an example, TDK's Peachtree Corners, Ga., facility outside Atlanta installed its first CD-R line this spring as part of a multimillion-dollar in ment. Production will be up to 500,000 units a month, or 6 million annually, by year-end, with space already prepared for additional manufacturing lines.

When the AHRA was being constructed, we certainly talked about CD-R," recalls Gary Shapiro, CEMA president. "The challenge that [music] convright owners face is not to lose sight of the size of the [CD-R] harrel while getting overly concerned about the spillage out of that harrel. "The reality is that, if and when CD-

R becomes a mass-market consumer product, the recording industry will receive a huge amount of royalties under the Audio Home Recording Act," be adds.



#### by Geoff Mayfield

SQUEAKER: It's not the closest race we've ever seen, but it's a tight one as rap rookie Mase, with 175,000 units, retains the top rung on The Billboard 200 by a slim 1.8% margin over a strong first week of 172,000 pieces from country star Shania Twain. Mase's "Harlem World," as expected, did see a decline, but his 36% drop was smaller than the 45%-50% evaporation that large rap albums often see in the second week.

Of the two, "Harlem World" was bigger at retail, while Twain's "Come On Over" had higher numbers with mass merchants. The former was top dog at mainstream retail, reigning as the top seller for the Musicland Group, Camelot Music, Trans World Entertainment, Circuit City, Blockbuster Music, the Wall, and Wherehouse

At racked stores, Twain scooped up 78,500 units, second by a thin margin to the 80,000 units rung at those locations by LeAnn Rimes "You Light Up My Life—Inspirational Songs," which ranks at No. 5 on The Billboard 200 (126,000 units). "Come On Over" was the leading music seller for Target Stores, Anderson Merchandisers (which stocks many Wal-Mart and mart stores), and Best Buy. For the week, "Come On Over" was the bestselling country album at traditional music retail, ranking fourth behind three ran titles

ONE TO WATCH: While it's tough to miss the top rung by a mere 3,000 copies, don't cry for Shania. Her opening-week sum is the seventh largest scored by a country artist in 1997, trailing only the first two weeks of George Strait's "Carrying Your Love With Me" and the first four weeks of LeAnn Rimes' "You Light Up My Life." In fact, Twain's sum is 3.4% larger than the 166,000 units that made Rimes' "Unchained Melody/The Early Years" No. 1 on The Billboard 200 during that album's first street week.

Twain's nine-times platinum "The Woman In Me" spent 29 weeks in The

Billboard 200's top 10, and one gets the sense that ber new one will have a long residency in that same neighborhood. Furthermore, ber new management team, led by Bruce Springsteen shepherd Jon Landau, is aggressively seeking exposure for Twain, a glimmer of which was seen in the dualcoast press coup scored Oct. 26, the Sunday before "Come On Over's" release, when she was featured in articles in both The New York Times and The Los Angeles Times.

Twain's fame already extended beyond the traditional country fan base during the life of "The Woman In Me." It seems likely she will have another chance to grab the big chart's crown during what sh ould be a long reign over Top Country Albums (see Country Corner, page 57).

RAP WRAP: With Jay-Z and Rakim each selling more than 130,000 pieces in their opening weeks, rap accounts for three of the top five albums on The Billboard 200 and seven of the top 10 on Top R&B Albums. Jay-Z checks in at No. 3 on the big chart with 138,000 units, while Rakim's No. 4 entry rep resents 136,000 units. Both outsell Mase at the core-store panel, which determines Billboard's R&B and rap charts, with Rakim edging out Jay-Z (see Datu Faison's Rhythm Section, page 28) . . . All nine of the rap albums that bave been No. 1 on The Billboard 200 this year carry explicit-lyrics warning stickers. Clean versions were made available for all but three of those, the exceptions being the "Gridlock'd" soundtrack, Scarface's "The Untouchable," and NAS Escobar, Foxy Brown, AZ & Nature's "The Of the others, Wu-Tang Clan's "Wu-Tang Forever" was the only case

when the edited version was made available at the same time as the original release. There were slight lags for the edited versions of Puff Daddy & nai receive. I nere were sugnit tags for the entires versions of a last basis of the Family's "No Way," of the Family's "No Way," Master P'a "Ghetto D," and Mase's "Harlem World," but the cleaned up "Life After Death" by the late Notorious B.L.G., which topped the chart in April, won't reach stores until Tuesday (18).

When two versions are made available, the unedited version always outsells the edited one. But later in the album's life, the sales for the clean ver-sion begin to expand. For example, Arists estimates that in its 16th chart week, the edited Puff accounts for about 13,000 of that album's current 68,000-unit tally (at No. 12), a 19% sbare, while the pruned Mase version accounts for only about 4,000 copies, roughly 2% of his 175,000-unit total (the edited Mase was not available during the album's opening week) Rackjobber Anderson Merchandisers has told labels that given a cles

version, that wholesaler alone can account for 6% of the units sold over the life of a rap album. Among traditional music retailers, Musicland is the chain that most aggressively stocks edited versions

NVIEW: Early sales reports suggest that Barbra Streisand will own next issue's Hot Shot Debut. The veteran songstress might also dislodge Mase from the top rung. Also look for top 10 debuts by rapper Mystikal, who makes premature bows on Top R&B Albums and Heatseekers as a result of street-date violations, and by R&B supergroup LSG . . . With a 29% increase, Chumbawamba (8-6, 95,000 units) becomes the first act this year

to win five Greatest Gainer awards, the first time an album has done so in consecutive weeks since the soundtrack to "The Lion King" did it in 1994. Albums by No Doubt (1996) and Alanis Morissette (1995) were both eighttime Greatest Gainers, but not in consecutive weeks . . . The 83,000 pieces moved by Spice Girls' "Spice World" (No. 8) are about 1,000 more than the first-week sales that "Spice," their first album, had when it debuted at No. 6 in the Feb. 22 issue.

## **Master P Charged With Lifting O'Jays Melody**

NEW YORK-A federal complaint has been served against No Limit Priority rap artist and No Limit CEO Master P for allegedly copying the melody of a No. 21 R&B hit recorded in 1978 by the O'Jays in his recent top 20 R&B hit "I Miss My Homies The suit, filed Oct. 29 in U.S. Dis-

trict Court for the Eastern District of Pennsylvania, claims that Master P "almost identically" took verses and the chorus from the O'Jays' Brandy," written by Charlie Simmons and Joe Jefferson, rewrote lyrics and replaced the chorus of "Brandy, I really miss you" with "I miss my bomies."

The filing asks for damages of \$1.5 million to be awarded to Simmons and Jefferson, whom Master P does not identify as co-songwriters, according to the suit. It also says that on the TV show "Vibe," the artist credited himself, Pimp C, and the Sbocker as the sole writers of the song.

The album "Ghetto D," from which "I Miss My Homies" is the first si gle, has reached No. 1 on both The Billboard 200 and Top R&B Albums charts. In less than three months, it. bas sold 1.1 million units, according to SoundSeen

"We believe that the record sold

client's hit song," says John Robert son Jr., a partner with Robertson & Palladino in Philadelphia, which is ons and Jefferson The lack of credit hurts my clients because of Master P's profits from sales of this record. Any gains or advances that are coming [to Master P] are coming because of Brandy."

Robertson estimates that profits for the Master P project exceed \$10 million. "Once we see accounting reports, we will know exactly what it brought in," he says. In responding to the allegation

Rick Joseph, the attorney representing No Limit and Priority, says, "Our only reaction is that Master P would never deny any songwriter his credit. We're looking into it, and if a mistake has occurred, we'll work it out. "This is something we can remedy,

I'm sure," Joseph adds. If the issue is not settled before Doc. 29, a written response by No Limit/ riority must be filed by that date.

In a separate matter, Master P iled a press con Nov. 14 in Los Angeles, at which he was expected to announce his resignation as No Limit CEO, according to a No Limit press advisory, details were not available by press time on Nov. 12.

#### SEYMOUR STEIN'S SIRE STANDS ALONE

Thrive; eclectic New York-based Blackbird; and k/ey records, run by Sonic Youth guitarist Thurston Moore

and rock journalist Byron Coley. SRG also has licensing agreements with the U.K.'s Ché, China, Too Pure, and Warp labels for specific artists and will handle U.S. releases from some acts signed to WEA International and Fast West in the U.K.

In addition Sire has had discussions with Scattle-based Sub Pop Records, which seems like a natural fit, since it is 50% owned by Warner Music, and just inked a distribution deal with SpinArt for Apples In Stereo's "Tone Soul Evo-" due for rerelease by Sire in early 1998, and is close to picking up the self-titled album by Dutch power pop

outfit Johan (Billboard, June 7) When fully staffed, SRG will have approximately 50 employees, according to Stein, who holds the title of president/CEO. The company is based in New York at 936 Broadway in an office space formerly occupied by the nowdefunct Enclave label, but will also maintain offices in Santa Monica. Calif., at the old Discovery Records location and London

Sire has its own marketing, promotion, publicity, and sales staffs, run by VP of marketing Lyle Preslar, VP of promotion Barry Pinlac, VP of publicity Brian Bumbery, and national sales director Bob Tyldsley. However, on certain releases-such as the eponymous debut by Hurricane #1, released Nov. 4, and Spacehog's second album, "The Chinese Album," due in March 1998-Sire will use the additional pro motional muscle of Warner Bros. Sire also bas the option to work with Reprise and Warner Nashville on future projects.

For Stein, 55, the formation of SRG allows the executive to return to his indie roots. After he entered the music business as a teenage assistant at Billboard to music editor Paul Ackerman and the chart department's Tom Noonan. Stein's first label experience was at

such legendary indies as Syd Nathan's King and George Goldner's Red Bird. "I'm not jumping into this thing with the indies," Stein says. "My heart and soul has always been with the indies Anything I can do to keep them going, so they can do what they do best, which is A&R and talent development, utiliz-

ing the services [of Warner Music]. would be kind of like a mitzvah Stein founded Sire Productions in 1966, at the age of 27, with songwriter/ producer Richard Gottehrer. The duo chose the moniker because it had the first two letters from each of their first names, and it paid homage to King with

its regal hand In its first decade, Sire was distributed by a number of companies, includ-ing Columbia Records, Pickwick International, London Records, Polydor, Furnous Music and ARC

Its most fruitful association, however, began in 1976, when Mo Ostin signed the label to a distribution deal with Warner Bros. Records.

We came on board when Warner Bros, was at one of its zeniths," Stein recalls. "They had Fleetwood Mac's Rumours' on the album side and Debby Boone's 'You Light Up My Life' on the singles side As the flip side to such commercial

fare, Sire signed groundbreaking New York club acts like the Ramo Talking Heads, and Richard Hell & the Voidoids

Including the acquisition of 120

On the strength of the Trans World

performance, the company's stock

gained 25 cents to close at \$32.50, even

though the Dow Jones Industrial

Average lost 157 points to close at 7,401

posted sales of \$23.7 million for its sec-

ond fiscal quarter, up 12.7% from the

\$21 million the company generated in

greatly improved containment of its

selling, general, and administrative ex-

penses, achieving a level of 37.9% of

sales, down from the 40.9% the compa-

ny posted in the same period last year.

But gross profit also decreased slight-

ly, going down to 37.8% of sales from

the 38.4% the company achieved in the same quarter last year.

the chain, says, "As a result of the con-

tinued shift of the sales mix away from

gin declined. As a matter of corporate

policy, we elected not to increase our

price further to make up for the ero-

sion of overall margin due to the reduc-

tion of cassette sales. We will have

more competitive pricing to ensure

fair value for the customers will create

new real estate opportunities for Na-

tional Record Mart, which is a mall-ori-

ented retailer. National Record Mart

operates 146 stores. The chain's stock

price was unchanged after announcing

its results, closing at \$3,813 on Nov. 12

landlord and consumer lovalty. Teitelbaum feels that presenting a

cassette to CD, our overall gross may

Bill Teitelbaum, chairman/CEO of

During the quarter, the company

the same time frame last year.

In Pittsburgh, National Record Mart

stores from Strawberries, Trans World

finished the quarter with 551 outlets

In the years that followed, Sire

mined Britain's talent pool, inking such acts as the Pretenders, led by American-born Chrissie Hynde; Echo & the Bunnymen; Soft Cell; Depeche Mode; the Smiths; and Erasure

Sire proved to be so valuable that in 1978, two years into its distribution deal, Warner Bros. purchased 50% of the label. In 1980, it purchased the remaining half. "Two years later, I signed Madonna," Stein says. "If I had known, I would have never sold it '

Still Sire continued to thrive under Stein, bringing such artists as the U.K.'s Seal and Canada's k.d. lang to

It was in 1995, the year that the Warner Music Group (WMG) was rocked by a series of executive shakeups, that Stein's fruitful relationship with Warner Bros, came to an end.

Then WMG chairman Doug Morris offered Stein the presidency of the Elektra Entertainment Group. Uncertain if he should make such a move, Stein turned to a trusted confidant "Madonna is someone I have the

utmost respect for, because she has been so right about so many things, Stein says. "I went to see her on tour, and we spoke about it for about 15 min. utes. She said, 'Change is good.' Stein made the move to Elektra, tak-

ing the Sire name and logo with him, but leaving behind the artists he had signed while at Warner Bros. It was a bittersweet move, but a decision he says he does not regret.

"During my time [at Elektra], I signed some good acts, Spacehog chief among them, along with Aphex Twin ad some newer bands like Muscadine. Jolene, and Deadsy," be says. "One of the areas of the company that particularly attracted me was the country label, Asylum Records, and I'm pleased to say I was responsible in part for bringing in [Asylum co-president/CEO] Joe Mansfield, and my A&R partner Andy Paley signed Lila McCann. It was a different kind of role for me

When the apportunity to tan further into the independent world and expand Sire arose from Stein's discussions this spring with WMG co-chairmen/CEOs Bob Daly and Terry Semel, Stein didn't need to confer with anyone. "The tim-

ing was so right," be says. "I didn't have to think about it. I jumped at it." "Every trend in music in the last 50 ears, and probably beyond that, has en started and nurtured by indepen dents," he adds. "[Warner Music]

should be more involved. We have had the best distribution company [WEA], and ADA is a terrific distribution company. If there could be a bridge hetween these two companies and some independents. I think it's a great basis for a company

Daly and Semel, the two ton executives at WMG, are impressed with Stein's track record and acreed to finance his vision.

"Seymour Stein's ability to cultivate new talent and nourish artists' creative instincts is nothing short of remark able," says Daly. "We are delighted to see Sire expand its role within Warner Music and look forward to a long and

fruitful relationship. Coincidentally, Stein's quest to make Sire an industry force again comes more than a dozen years after his first association with Warner Bros., in the year that Fleetwood Mac reunited with the chart-topping "The Dance" and

LeAnn Rimes scored a hit with a cover of "You Light Up My Life." As in the past, Sire will steer clear of uch commercial fare, "The new Sire will be very much like the old Sire," he says. "Myself and my A&R team are

pursuing new music. I'm not going to change the kind of music that we are going to sign, but we're going to kind of broaden it.

"We have never been straight down the middle," Stein adds. "We've always been left of center in the belief that the esoteric music of one generation, if it succeeds, is the pop music of the next People thought I was crazy when I went after the Talking Heads and the Ramones, especially. I got hate mail."

It is that kind of dedication to find-

ing cutting-edge talent that has won Stein loyalty from artists. "He's the most tapped-in person in

the industry on an underground level, says Spacehog drummer Jonny Craeg. When we first started looking for a label, we were chased by a lot of maiors. Amidst all this corporate maybem we met Seymour in his office. When we asked for business cards, he wrote his

home number on a napkin, which we thought was great. We signed with him based on the vibe he gave us. At the end of the day, you have to have a person at the top who believes in your music.' Randy Miller, a former Red Ant ex-

ecutive and executive VP of marketing at MCA is SRC's executive VP/GM "I'm coming into this incarnation of Sire with the opportunity to work with a record company with an amazing her-

itage, via Seymour Stein and the artists that signed and recorded for Sire, and its past association with Warner Bros., he says. "To be able to take that heritage and build it into the 21st century is really what we're all about

The heads of some of the labels now doing business with Sire also sing Stein's praises. Says Ricardo Vinas, president/CEO

of Thrive, "It's long overdue for Sire to become a full-service label. For the last 20 years, Seymour has been at the forefront of every trend. He is one of the few label heads that has consistently supported electronic music, from Talking Heads through Depeche Mode and Aphex Twin. We're looking forward to collaborating with the new Sire in

breaking a new generation of artists." Heinz Geissler, president of Watermelon, says he has been admiring Stein's accomplishments for years. felt that there was no better label to be linked with than the Sire Records Group, I like their independent spirit. In today's world, when it's getting harder and harder for an indie label to

a big brother to lean on."

Blackbird began its association with Stein two years ago while he was at Elektra. Billy Lehman, the label's pres-ident, says Stein is "the ultimate mentor for someone developing an indie record label. He loves that role, and he is very interested in growth. He is clearly not just using indies as an A&R source. He's building mighty subsets to use as a foundation.

When Stein got the green light to launch SRG, he used Discovery, which was the fourth stand-alone entity in the

Warner Music Group, as a base. Although several staffers from the Discovery era are no longer with the

company, some, including A&R executive Gregg Bell and VP of A&R Bud Scoppa, who was a consultant to Discovery, have made the move to SRG. Other Discovery staffers still with the label include NAC/AC promotion executive Leigh Armistead and the production department, headed by VP Keith Holzman

Discovery artists such as the Bernie Taupin-led Farm Dogs, Warren Hill, Parlor James and Patrice Rushen also remain at the label "Discovery will remain," Stein says.

"It's a great old company, and it will, at least for now, he active mostly in smooth jazz and AC, where it already has a reputation. In building the SRG staff, Stein also

tapped such longtime associates as Risa Morley and producer Paley, who will both be VPs of A&R at SRG On the release front. Sire is already xperiencing early success with Aphex

Twin's "Come To Daddy" EP, released Oct. 21 in conjunction with the U.K.'s Warp. A videoclip for the track is in Stress rotation on MTV Upcoming releases include the Derailers' "Reverb Deluxe," due from

Watermelon/Sire on Tuesday (18) (see Popular Uprisings, page 23), and "Shak-en & Stirred," David Arnold's James Bond tribute, which includes performances by Chrissie Hynde and Iggy Pop. due Nov. 25 on EastWest/Sire (see Dance Trax, page 52). Releases on tap for early 1998 include

the second album from the Farm Dogs (due Jan. 27), Morcheeba's sophomore set, and the Sire debut by North Carolina rock act Jolene (both on Feb. 24).



■ 8PI COMMUNICATIONS - Charman: Gerald S. Hobbs - President & CEO John B. Babcock Jr. Ex-nositive Vice Presidents Rabeet J. Bowleng, Martin R. Feely, Howard Lander - Senior Vice Presidents Beorgina Challe, Paul Carran, Mark Dosey, Ann Haire, Rosales Levatti - Vice President Bleens Hef-lenses - Charman Erroritas W. D. Liffeland

Name - Common Contrate W. L. (Morrier

Company of 10% in [20 Occupying 1

#### TRANS WORLD, NRM REPORT POSITIVE OTRS. (Continued from page 8.

pany posted during the same time frame last year, when it lost \$2.4 million, or 25 cents per share. During the quarter, the company posted a comp store increase of 12%, making it the seventh consecutive quarter of growth as measured by that performance Contributing to the profitability of

the chain. Trans World increased its gross margin by one percentage point in its current quarter to 38.1% of sales, vs. the 37.1% the company achieved in the same time frame last year. Inversely, the chain also managed to better contain expenses in the current quarter, with selling, general, and adminis trative expenses making up 32.4% of sales, vs. 34.7% in the same time frame last year John Sullivan, senior VP/CFO at

Trans World, says he expects the chain to maintain strong results for the fourth quarter as well. "The company is well positioned now, and the new releases are helping to strengthen our sales further beyond the strong catalog sales that we are enjoying. We look for the trend to continue into the fourth quarter, with the lineup of product coming out." According to analysts who were on

a Trans World conference call with Wall Street analysts, chain executives reported that its top 10 selling albums were up 10% over the sales achieved by that segment of its inventory last year. in the Trans World results.

During the third quarter, Trans World closed on its acquisition of the Milford, Mass.-based Strawberries, and three weeks of sales from that nv. or \$4 million, were included



### Music Video Webcast To **Showcase Fresh Talent**

The Billboard Music Video Awards is shaping up as a showcase for some of the industry's

most exciting new talents. The ceremony, to be held Nov. 22 at Billboard Live in West Hollywood, Calif., will be Webcast live in conjunction with JAMtv. College Television Network is the exclusive sponsor for this historic event

The show will feature performances by Buzztone/RCA hip-hop act Funkdoobiest, H.O.L.A. dance artist Veronica, and Mojo/Universal pop-ska band Reel Big Fish. Celebrity presenters will include RCA's Dave Koz, who is a nominee in the jazz/AC category; dance-music nominated Tommy Boy artist Jocelyn Enriquez; Jon Forte of multi-nominated Ruffhouse/Columbia act the Refugee Allstars; and RCA artist Leah Andreone.

The live Webcast will be seen on Billboard Online (www.billboard.com) and JAMtv (www.jamty.com) and will include live streaming audio and video and digital photos of the awards presentations and performances, plus back-

targeted video exposure to the important college-age market. CTN is seen by some 700,000 viewers per day on more than 250 college campuses across the

Video Awards is the longest-running event of its kind and the only awards competition in which music video professionals are honored by their peers in the industry. Awards for best video, best new artist video, and best local/regional show are presented in nine different genres. This year's show will include





presentation of the first Fan.tastic Video Award, which was decided by voters on the Internet.

The awards ceremony will be the closing event of the 19th annual Billboard Music Video Conference, which runs Nov. 20-22 at the Beverly Hilton in Los Angeles. For registration information, contact Maureen Ryan at 212-536-5002

### **Something About Elton Dominates AC**

BY THE SLIMMEST MARGIN possible, Elton John succeeds LeAnn Rimes at the top of porary list, giving the British pop icon his 16th No. 1 hit on art. That breaks the longstanding tie between Elton and the Carpenters for the act with the most AC charttoppers. Both had 15 No. 1 titles as of May 1995, when ton's "Believe" hit pole position. This issue, one solitary airplay made all the difference, as "Something About The

Way You Look Tonight" had 1,300 detections at AC radio and "How Do I Live" had 1,299. That lone spin ended Rimes' reign after 11 week still impressive, by any standardand pushed Elton into the top spot, even though both singles experienced a drop in airplay from the previous

Rimes would have had a long way to go for a record anyway-she nee another nine weeks to surpass the 19

week run of Celine Dion's "Because You Loved Me," which, like "How Do I Live," was written by Diane Warren. Elton's first No. 1 AC song was "Daniel," back in 1973. He had three more chart-toppers in the '70s and five in the '80s. That means most of his No. 1 hits on this chart have

happened in this decade. "Something" is the seventh No 1 hit for the artist in the '90s. His most successful AC chart-topper to date is "The One," which was No. 1 for six eeks in 1992. "Candle In The Wind 1997" remains on the AC chart, sliding one notch 21-22. And Beth Nielsen Chapman's

"Sand And Water," which Elton includes in his live per-formances instead of "Candle" to express his sense of oss, enters the AC chart at No. 28. Over on the Hot 100, "Something About The Way You Look Tonight"/ "Candle In The Wind 1997" remains No. I for a seventh week. If the tribute single is on top again next issue, it will have been No. 1 twice as long as any

LONG LIVE THE KING: B.B. King has his me (MCA) enters The Billboard 200 at No. 98. It's King's highest-charting set since "Togother Again . . . Live" with Bobhy Bland peaked at No. 73 in 1976. King's album chart span is now stretched to almost 30 years, dating back to the debut of "Lucille" the week of Oct. 12, 1968.



by Fred Bronson

ALE OF TWO ROBINS: Robyn is looking to surpass the No. 7 peak posttion of her first single as "Show Me Low" (RCA) loans 21-13 in its second week on the Hot 100. It's not the first time a singer with this name has recorded a song with this title. As Larry Cohen of Trumbull, Conn. points out. New York-born singer Robin S made her chart debut with "Show Me Love" in April 1993, That

song-not the same "Show Me Low as the current hit-peaked at No. 5. Cohen says it reminds him of the similarity between the 1983 hit "All Right" by Christopher Cross and 1993's "Alright" by Kris Kross.

SPECIALLY THE YOUNG ONES: David Bowie is back on the Hot 100 for only the second time in the '90s. "1'm Afraid Of Americans" (Virgin) is the Hot Shot Debut at No. Bowie's only other chart single this decade was "The Heart's Filthy Lesson," No. 92 in October 1995. Bowie's chart span on the Hot 100 is expanded to 25 years and seven months, dating back to the debut of "Changes" in April 1972.

USHERED OUT: With "My Body" (EastWest) by supergroup LSG advancing to No. 1 on Hot R&B Singles, Usher is denied the chance to tie R. Kelly's "Bump N Grind" as the longest-running No. 1 since Billhoard brought back the R&B chart in 1965. "You Make Me Wanna . . . " (LaFace) had an 11-week run but needed one more week to match "Bump" and two more to have the crown all to itself.

previous Elton chart-topper.

## VEAR-TO-DATE OVERALL UNIT SALES

TOTAL 577 940 000 615 869 000 /UP 6 6% AI RIIMS 475,779,000 499,674,000 (UP 5%) SINGLES 102.161.000 116.195.000 (UP 13.7%)

OVERALL UNIT SALE THIS WEE 14.094.000

> LAST WEEK 13 103 000 CHANGE

UP 7.6% THIS WEEK

14 201 000

CA

OT

CHANGE DOWN 2 1%

YEAR-TO-DATE SALES BY ALBUM FORMAT

341 407 000 381 402 000 (UP 11 7%) CASSETTE 133,152,000 117,083,000 (DN 12,1%) 1 220 000 1.189.000 (DN 2.5%)

11.776.000 AST WEEK 10.816.000

CD

CHANGE UP 8.9% THIS WEEK

11.859.000 CHANGE 2.318.000

LAST WEEK 2 287 000 CHANGE

UP 1.4% THIS WEEK

2.532.000 CHANGE DOWN 8.5%

DOWN 0.7%

8.583,000

3.248.000

#### ALBUM SALES BY FORMAT LAST THIS WEEK

	9,098,000	8,420,000	UP 8.1%	
SSETTE	2,650,000	2,374,000	UP 11.6%	
HER	28,000	22,000	UP 27.3%	

28.000 COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK

DN 18.4% MILL SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

CHANGE

UP 6%

### Spice Girls Spice Up Lineup For Billboard Music Awards

British pop sensation the Spice | 200 chart at No. 6, the group's Virgin album "Spice" was the highest Girls have been added to the list of musical artists set to U.S. album chart debut

perform on the eighth annual Billboard Music ever scored by a British female act. The album spent 32 weeks in the top Awards. They join host 10 on the album chart David Spade and perand four weeks at No. 1. formers Aerosmith, Jam-The Billboard Music iroquai and other chart topping acts at the 1997 Awards honor the year's awards show, which will No. 1 artists and songs be broadcast live from as determined by the the MGM Grand in Las record buying audience Versa Monting Dex. 8, on Fox-TV.

and redic airplay statistics. Additional star performances will be announced in the coming weeks. Watch this space for more

The Spice Girls' worldwide success already has landed the group several notable chart achievements this year. Entering The Billboard

> Billboard Music Awards Las Vegas . Dec. 8, 1997 For more information, contact Susan Mazo at 212-536-5173

19th Annual Billboard Music Video Conference & Awards The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997
Billboard's 1998 International Latin Music Conference & Awards Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998 Billboard's Fifth Annual Dance Music Summit

Chicago Marriott Downtown, Chicago . July 8-10, 1998 Billboard/Airplay Monitor Seminar & Awards Pointe Hilton at Tapatio Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998 For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at http://www.billboard.com Contact Sam Bell at 212-536-1402/1-800-449-1402. E-mail: sbell@billboard.com



Duotones Fall 1986

Silhouette Fall 1988

Breathless Fall 1992

Miracles Fall 1994

The Moment Fall 1996

This Fall, the multi-Platinum tradition continues.

## KENNYGREATEST HITS

After sales of over 36 million copies in the U.S. alone, sold-out tours and numerous awards (including the Grammy), comes the first-ever greatest hits album from the #1 musician of our time.

This must-have collection contains over 75 minutes of music, including 3 unreleased recordings, and stunning performances with Toni Braxton, Babyface, Peabo Bryson and ... Frank Sinatra!

### UPCOMING TELEVISION APPEARANCES INCLUDE:

\* CNN Showbiz Today (Nov 20)

\* Access Hollywood (Nov 29)

e With Regis & Kathie Lee (Doc 2) MSNBC "Home Page" (Dec 2)

NBC Christmas Tree Lighting (Dec 2)

- \* The View (Dec 3)
  - \* Today (Dec 22)

    \* El Entertainment
- Concert of Hope (CBS Christmas Special)

ADITO

